

Dopis broj: 01/519

RZITET CRNE GORE ČKA AKADEMIJA Datum: 25.05.2021. godine

UNIVERZITET CRNE GORE

REKTORAT

n/r prorektorke prof.dr Sanje Peković

Poštovani prorektorko Peković,

U skladu sa Vašim dopism broj 01/0-1585 dostavljamo Vam katalog kurseva na engleskom jeziku koji će se naredne godine izvoditi na Muzičkoj akademiji.

S poštovanjem,



	Course title:	Accordion VI, Pedagogical module		
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	II	7	2

Study programs for which it is organized : Academic undergraduate studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Graduated from music high school- instrumental course and successfully passed Entrance Exam.

Course objectives:

- Mastering the technique of playing the accordion and interpreting the literature for the accordion.
- Training for independent work on new compositions.
- Acquiring knowledge and skills to act as a concert accordionist and chamber musician.

- Creating a basis for acquiring pedagogical qualifications - accordion teachers in music schools.

Learning Outcomes: The student will:

- Introduce, analyze, judge, evaluate and perform the repertoire for classical accordion from early music to modern trends of the 21st century.

- Introduce and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized.

- Apply technical skills to perform a certain composition.

- Get acquainted with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.

- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.

- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.

-Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

The course content					
The course content					
	Technical exercises: according to the choice of the mentor				
Preparatory weeks	 Scales (3rd major-major / mol): through 2 octaves in parallel and in opposite movement, third and sixth in parallel and in opposite movement, through 2 octaves, broken octaves and octave repetition, bellow shake, double notes (third and sixth) 				
I Week II Week III Week	1. Polyphonic compositions: J. S. Bach: Fantasy and Fugue in A minor, Toccata and Fugue in D minor, B. Marcello-J. S. Bach: Concerto in D minor, D. Shostakovich: 24 preludes and				
IV Week V Week	 fugues in F major, F minor, B major, E minor Cyclic compositions: Children's ensembles V. Zolotaryov, A. Nagajev, V. Zubitsky, A. Beloshitsky: Suite no.4 				
VI Week VII Week VIII Week	3. Compositions of old masters: J. S. Bach: French Suite, Sonatas by D. Scarlatti, J. A. Benda, G. B. Platti, Compositions by J. Ph. Rameau, F. Couperin				
IX Week	4. Original compositions: Londonov: Scherzo-toccata, V. Bonakov: Sonata-ballad				
X Week XI Week	Semester content (annual program):				
XII Week XIII Week	1. Polyphonic composition 2. Cyclic composition				
XIV Week	3. Composition of an old master				
XV Week	4. Original composition for accordion				
XVI Week					
Final Week	Minimum program duration is 20 minutes *				
XVIII-XXI Week	Within the program, there can be several compositions whose duration corresponds to the minimum minutes.				
	STUDENT LOAD				

Weekly	In the semester
7 credits x 40/30 = 9 hours and 20 minutes Structure: 1 hour and 30 minutes of lectures 7 hours and 50 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations	Teaching and final exam: (9 hours and 20 minutes) x 16 = 149 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (9 hours and 20 minutes) = 18 hours and 40 minutes Total load for the course: 7 x 30 = 210 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 149 hours and 20 minutes (teaching) + 9 hours and 20 minutes (preparation) + 51 hours and 20 minutes (additional work)
Student responsibilities:	
	c classes, class concerts and academy concerts, regular practice, active
participation in seminars and international compe	etitions, listening to music (CD and DVD) and reading professional literature.
 A. Krzanowski: Three studies manuscript I. Josipovic: Arambesque manuscript J. S. Bach: Orgelwerke ed. Peters Leipzig A. Nordheim: Flashing ed W.Hansen G. Shenderov: 24 Etudes ed. Music Moskow B. Papandopulo: 8 manuscript studies 	
Forms of knowledge assessment and grading	g:
 Exam program: Polyphonic composition Cyclic composition The composition of the old master Original composition for accordion 	
Grading: Attendance: 30 points; Colloquium 20 points; 91 – 100 Grade A 81 – 90 Grade B 71 – 80 Grade C 61 – 70 Grade D 51 – 60 Grade E 0 – 50 Grade F	; Exam 50 points
Special note for the course: Languages in which it is possible to attend classe	es: Montenegrin, Russian, and English.

Name and surname of the teacher who prepared the data: Full professor Predrag Jankovic Note: Additional information about the subject

	Course title:	Accordion V		
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	Ι	7	2

Study programs for which it is organized : Academic undergraduate studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Graduated from music high school- instrumental course and successfully passed Entrance Exam.

Course objectives:

Mastering the technique of playing the accordion and interpreting the literature for the accordion.
Training for independent work on new compositions.
Acquiring knowledge and skills to act as a concert accordionist and chamber musician.
Creating a basis for acquiring pedagogical qualifications - accordion teachers in music schools.

Learning Outcomes: The student will:

- Introduce, analyze, judge, evaluate and perform the repertoire for classical accordion from early music to modern trends of the 21st century.

- Introduce and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized.

- Apply technical skills to perform a certain composition.

- Get acquainted with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.

- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.

- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.

- Create your own opinion based on the collected information and be able to evaluate the heard examples.

-Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

The course content		
Preparatory weeks I Week I Week II Week V Week V Week VI Week VII Week X Week XI Week XI Week XI Week XII Week XII Week XIV Week XIV Week XVI Week	 Scales (3r third and s octave rep Polyphon in D minor fugues in F Cyclic con Beloshitsk Compositi Benda, G. Original c Semester content (Polyphonic Cyclic com Composition Composition Original co 	composition
		STUDENT LOAD
<u>Weekly</u>		In the semester
7 credits x 40/30 = 9 hours and 20 minutes Structure: 1 hour and 30 minutes of lectures 7 hours and 50 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations Total load for the course: 7 x 30 = 210 hours Additional work for exam preparation in the remedial exam period, includint taking the remedial exam from 0 - 30 hours. Load structure: 149 hours and 20 minutes (teaching) + 9 hours and 20 minutes		
	, performances in publ	ic classes, class concerts and academy concerts, regular practice, active etitions, listening to music (CD and DVD) and reading professional literature.

- M.Moszkowski: etudes in F major, G minor ed.International music company
- A. Krzanowski: Three studies manuscript
- I. Josipovic: Arambesque manuscript
- J. S. Bach: Orgelwerke ed. Peters Leipzig
- A. Nordheim: Flashing ed W.Hansen
- G. Shenderov: 24 Etudes ed. Music Moskow
- B. Papandopulo: 8 manuscript studies

Forms of knowledge assessment and grading:

Exam program:

- 5. Polyphonic composition
- 6. Cyclic composition
- 7. The composition of the old master
- 8. Original composition for accordion

Grading:

Attendance: 30 points; Colloquium 20 points; Exam 50 points

- 91 100 Grade A
- 81 90 Grade B
- 71 80 Grade C
- 61 70 Grade D
- 51 60 Grade E
- 0 50 Grade F

Special note for the course:

Languages in which it is possible to attend classes: Montenegrin, Russian, and English.

Name and surname of the teacher who prepared the data: Full professor Predrag Jankovic Note: Additional information about the subject

	Course title:	Master studies Accordion IV		
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	4	17	2

Study programs for which it is organized : Academic undergraduate studies of the Music Academy, study program (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Finished three-year undergraduate studies at the Music Academy.

Course objectives:

- Mastering the technique of playing the accordion and interpreting the literature for the accordion.

- Training for independent work on new compositions.
- Acquiring knowledge and skills to act as a concert accordionist and chamber musician.

- Acquiring the art of playing the classical harmonica by mastering technical problems and interpretive features of different styles from early music to modern directions of the 21st century and concert experience.

- Mastering a complex musical repertoire and mastering microdynamics, agogics, articulation

Learning Outcomes: The student will:

- Introduce, analyze, judge, evaluate and perform the repertoire for classical accordion from early music to modern trends of the 21st century.

- Introduce and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized.

- Apply technical skills to perform a certain composition.

- Introduce with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own

interpretation of a work of art.

- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.

- Create your own opinion based on the collected information and be able to evaluate the heard examples.

⁻ Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.

-Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

The course content			
The course content Preparatory weeks I Week II Week III Week V Week V Week VI Week VII Week VII Week X Week XI Week XII Week XII Week XII Week XII Week XII Week XVI Week	minor, Prel passacagli • Original c Zubicky: P Sonata "Et W.A.Mozau • Original c Sequenza S. Berinski • Old Maste <u>Semester content (a</u> 1. Polyphonic 2. Cyclic com 3. Two to thre The minimum duratic * Within the program, time. A minimum of 5 One of the performed	 Interference of the program must be original accordance with the minimum playing me. A minimum of 50% of the program must be original accordion literature. Interference of the program must be original accordion literature. Interference of the program of previous years of study, if it was not a studies. 	
		STUDENT LOAD	
Weekly		In the semester	
17 credits x 40/30 = 22 hours and 40 minutes 17 credits x 40/30 = 22 hours and 40 minutes 17 credits x 40/30 = 22 hours and 40 minutes Structure: 1 hours and 30 minutes of lectures 21 hours and 10 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 362 hours and 40 minutes (teaching) + 45 hours and 20 minutes (preparation) + 112 hours (additional work)			
Student responsibilities: Regular class attendance, performances in public classes, class concerts and academy concerts, regular practice, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature.			

- J. S. Bach: Passacaglia c mol
- J. S. Bach: Prelude and Fugue x minor
- J. S. Bach: Organ Works
- J. S. Bach: Partite
- J. S. Bach: English Suites
- J. S. Bach: French Suite
- D. Scarlatti: Sonata
- W. A. Mozart: Sonate Urtext
- J. Haydn: Sonate, Urtext
- F. Couperin: Pieces of Clavecin Urtext
- J. P. Rameau: Pieces of Clavecin Urtext
- F. Liszt: Prelude and Fugue on the Theme B-A-C-H ed. Music Moscow
- V. Zubitsky: Partita concertante ed. Music Ukraine Kiev
- S. Gubaidulina: Sonata "Et expecto" ed. Karthaus Schmulling
- A. Kusyakov: Pictures of the outgoing time ed.WM
- P. Makkonen: Disco-toccata, Ed. Finish Accordion Institute
- M. Lindberg: Jeux d anches Ed. W. Hansen
- L. Berio: Sequence XIII, Ed. Universal
- S. Pade: Cadenza, Aprilis ed.Samfundet
- B. Shehu: Elegy, manuscript
- B. Precz: Sonata no. 2 manuscript
- J. Feld: Concert piece manuscript

Forms of knowledge assessment and grading:

Exam program:

- Polyphonic composition- with fugue
 Cyclic composition
- - 11. Two to three compositions of different styles and characters

Grading:

Attendance: 30 points; Colloquium 20 points; Exam 50 points

- 91 100 Grade A 81 - 90 Grade B 71 - 80 Grade C 61 - 70 Grade D
- 51 60 Grade E
- 0 50 Grade F

Special note for the course:

Languages in which it is possible to attend classes: Montenegrin, Russian, and English.

Name and surname of the teacher who prepared the data: Full professor Predrag Jankovic Note: Additional information about the subject

	Course title:	urse title: Master studies Accordion III		
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	3	17	2

Study programs for which it is organized : Academic undergraduate studies of the Music Academy, study program (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Finished three-year undergraduate studies at the Music Academy.

Course objectives:

- Mastering the technique of playing the accordion and interpreting the literature for the accordion.

- Training for independent work on new compositions.

- Acquiring knowledge and skills to act as a concert accordionist and chamber musician.

	- Acquiring the art of playing the classical harmonica by mastering technical problems and interpretive features of different styles from early music to modern directions of the 21st century and concert experience.				
- Mastering a complex musical repertoire and mastering microdynamics, agogics, articulation					
Learning Outcomes: The student will:					
- Introduce, analyze, judge, evaluate and perform the repertoire for classical accordion from early music to modern trends of the					
21st century.	of the functions of the u	stanting approaching updated the interaction of the planting approaching and the			
 Introduce and be aware tone that needs to be real 	- Introduce and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the				
- Apply technical skills to perform a certain composition.					
- Introduce with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own					
interpretation of a work of					
- Realize the given literatu	ure from the historical a	nd stylistic aspect, ie recognize the historical, social and musical context of the			
iven compositions.					
		ram and develop the skills of their correct interpretation.			
		I information and be able to evaluate the heard examples.			
achievements of other mu		ical and interpretive achievements as well as technical and interpretive			
achievements of other mit	151010115.				
Name and surname of te	eachers and associate	es: Full professor Predrag Jankovic			
Method of teaching and	mastering the materia	al: Lectures, exercises, concerts			
The course content					
		c compositions: J.S.Bach: Passacaglia c minor, Chromatic fantasy and fugue d			
Dranaratanywaaka		ude and fugue h minor, Chaconne d minor, M.Reger: Introduction and			
Preparatory weeks		a, C.Franck: Prelude fugue and variation velic compositions: P.Norgard: Anatomic safari, B.Precz: Sonata no.2, V.			
I Week		artita concertante. A. Kusyakov: Pictures of the passing time. S. Gubaidulina			
II Week	Sonata "Et				
III Week		O.Schmidt: Symphonic fantasy and allegro, S Gubaidulina: Concerto for			
IV Week		and orchestra (In the sign of scorpion), E. Podgaiz: , J.Webb: Concerto for			
V Week	classical har. and Strings, D. Bobic: Eshaton Concerto for Classical Accordion, Flute,				
VI Week		Percussion Trumpet and Strings			
VII Week					
VIII Week					
IX Week	Semester content (a	innual program):			
X Week XI Week	1 Concort fo	r accordion and orchostro			
XII Week	 Concert for accordion and orchestra Polyphonic composition – with fugue 				
XIII Week	3. Cyclic composition				
XIV Week	4. Two to three compositions of different styles and characters				
XV Week					
XVI Week					
Final Week	Minimum program du				
		there can be several compositions in accordance with the minimum playing time.			
XVIII-XXI Week	A minimum of 50% or	f the program must be original accordion literature.			
		I compositions may be from the program of previous years of study, if it was not			
	part of the Final Thes	is in undergraduate studies.			
		STUDENT LOAD			
Weekly		In the semester			
		Teaching and final exam: (20 hours and 40 minutes) x 16 = 362 hours and 40			
17 credits x 40/30 = <u>22 h</u>	ours and 40	minutes			
minutes Structure		Necessary preparation before the beginning of the semester (administration,			
Structure:	of loctures	enrollment, certification): 2 x (22hours and 40 minutes) =45 hours and 20			
	1 hours and 30 minutes of lectures 21 hours and 10 minutes of individual student				
	work (proparation for laboratory everying) for I lotal load for the course:				
colloguia, homework) incl		Additional work for exam preparation in the remedial exam period, including			
		taking the remedial exam from 0 - 30 hours.			
		Load structure: 362 hours and 40 minutes (teaching) + 45 hours and 20 minutes (preparation) + 112 hours (additional work)			
Student responsibilities	:				
		c classes, class concerts and academy concerts, regular practice, active			
		etitions, listening to music (CD and DVD) and reading professional literature.			

- A. Nordheim: Spur ed.W.Hansen
- V. Trojan: Skaski
- O. Schmidt: Symphonic fantasy and allegro ed. Hohner Verlag
- S. Gubaidulina: Concerto for Accordion and Orchestra (In the sign of scorpion) ed. Sikorski
- J. S. Bach: Passacaglia c mol
- J. S. Bach: Prelude and Fugue x minor
- J. S. Bach: Organ Works
- J. S. Bach: Chaconne d mol
- M. Reger: Introduction and Passacaglia,
- C. Franck: Prelude, Fugue and Variations Urtext F. Liszt: Prelude and Fugue on B-A-C-H ed. Music Moscow
- V. Zubitsky: Partita concertante ed. Ukrainian music Kiev
- S. Gubaidulina: Sonata "Et expecto" ed. Karthaus Schmulling
- A. Kusyakov: Pictures of the outgoing time ed.WM Rostov on Don
- P. Norgard: Anatomic safari
- B. Precz: Sonata no. 2
- V. Zubitsky: Partita concertante

Forms of knowledge assessment and grading:

Exam program:

- Polyphonic composition- with fugue
- Cyclic composition
- Two to three compositions of different styles and characters Concert for accordion and orchestra

Grading:

Attendance: 30 points; Colloquium 20 points; Exam 50 points

- 91 100 Grade A
- 81 90 Grade B
- 71 80 Grade C
- 61 70 Grade D
- 51 60 Grade E
- 0 50 Grade F

Special note for the course:

Languages in which it is possible to attend classes: Montenegrin, Russian, and English.

Name and surname of the teacher who prepared the data: Full professor Predrag Jankovic Note: Additional information about the subject

	Course title: Master studies Accordion II			
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	2	15	2

Study programs for which it is organized : Academic undergraduate studies of the Music Academy, study program (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Finished three-year undergraduate studies at the Music Academy.

Course objectives:

- Mastering the technique of playing the accordion and interpreting the literature for the accordion.

- Training for independent work on new compositions.

- Acquiring knowledge and skills to act as a concert accordionist and chamber musician.

- Acquiring the art of playing the classical harmonica by mastering technical problems and interpretive features of different styles from early music to modern directions of the 21st century and concert experience.

Learning Outcomes: The student will:

- Introduce, analyze, judge, evaluate and perform the repertoire for classical accordion from early music to modern trends of the 21st century.

- Introduce and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized. - Apply technical skills to perform a certain composition. - Introduce with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art. - Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions. - Distinguish the stylistic features of a given program and develop the skills of their correct interpretation. - Create your own opinion based on the collected information and be able to evaluate the heard examples. -Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians. Name and surname of teachers and associates: Full professor Predrag Jankovic Method of teaching and mastering the material: Lectures, exercises, concerts The course content Preparatory weeks Polyphonic compositions: J. S. Bach: Fantasy and Fugue in G minor, Prelude and Fugue in A minor, C. Franck: Choral h-moll, Shostakovich: Prelude and fugues in D minor, G L. Week minor II Week Cyclic compositions: V. Zubicky: Carpathian suite, A. Pushkarenko: Sonata, V. Zolotaryov: Sonata No. 3, S. S. Berlinski: Partita, V. Vlasov: Gulag Suite, J. S. Bach: J. S. III Week IV Week Bach: Partita in C minor, A minor, B major, Sonates by W. A. Mozart V Week Original compositions: J. Ganzer: Passacaglia, Fantasy 84, P. Makkonen: The flight VI Week beyond the time, J. Derbenko: Toccata, O.Schmidt: Toccata br.1, 2, V. Zolotaryov: Spanish VII Week Rhapsody, U. Rojko: Tangos VIII Week Transcriptions for accordion: H. Wieniawski: Scherzo-tarantelle, M. Moszkowski: Sparks IX Week Week Х Semester content (annual program): XI Week XII Week 1. Polyphonic composition - with fugue XIII Week 2. Cyclic composition XIV Week 3. Two to three compositions of different styles and characters XV Week XVI Week Final Week Minimum program duration is 40 minutes *Within the program, there can be several compositions in accordance with the minimum playing time. XVIII-XXI Week A minimum of 50% of the program must be original accordion literature. STUDENT LOAD Weekly In the semester Teaching and final exam: (20 hours) x 16 = 320 hours 15 credits x 40/30 = 20 hours Necessary preparation before the beginning of the semester (administration, Structure: enrollment, certification): 2 x (20hours) =40 hours 4 hours of lectures Total load for the course: $15 \times 30 = 450$ hours 2 hour of exercise Additional work for exam preparation in the remedial exam period, including 14 hours of individual student work taking the remedial exam from 0 - 30 hours. (preparation for laboratory exercises, for Load structure: 320 hours (teaching) + 40 hours (preparation) + 30 hours colloquia, homework) including consultations (additional work) Student responsibilities: Regular class attendance, performances in public classes, class concerts and academy concerts, regular practice, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature.

Literature: J. S. Bach: Das Wohltemperiertes Piano I, II J. S. Bach: Fantasia and Fugue in G minor J. S. Bach: Prelude and Fugue in A minor J. S. Bach Organ Works J. S. Bach: Italijan Concert J. S. Bach: Partita c mol ed. Peters Leipzig D. Shostakovich: 24 Prelude and Fugue ed. Soviet composer W. A. Mozart Sonates V. Zolotaryov: Sonata no. 3 ed. Music Moscow S. Berinski: Partita ed Union of the artist Saint Petersburg V. Vlasov: Gulag Suite manuscript V. Bonakov: Symphony for bayan solo manuscript D. Bobic: Liturgical Suite manuscript I. Josipovic: ARAMbesque manusript J. Ganzer: Passacaglia ed.R.Jung J. Ganzer: Fantasy 84 ed.R.Jung O. Schmidt Toccata no. 1 ed. Hohner Verlag O. Schmidt Toccata no. 2 ed. Hohner Verlag V. Bonakov: Symphony for bayan solo manuscript V. Zubicky: Carpathian Suite ed. Music Moscow A. Pushkarenko: Sonata ed. Union of the artist Saint Petersburg J. Derbenko: Toccata ed. Music Moskow V. Zolotariev: Spanish Rhapsody ed.Soviet Composer Moscow U. Rojko: Tangos manuscript H. Wienawsky: Scherzo-tarantella ed. Karthaus Schmulling M. Moszkowski: Sparks ed. Karthaus Schmulling B. Shehu: Elegy, manuscript Forms of knowledge assessment and grading: Exam program: Polyphonic composition- with fugue Cyclic composition Two to three compositions of different styles and characters Grading: Attendance: 30 points; Colloquium 20 points; Exam 50 points 91 - 100 Grade A 81 – 90 Grade B 71 - 80 Grade C 61 - 70 Grade D 51 - 60 Grade E 0 - 50 Grade F Special note for the course: Languages in which it is possible to attend classes: Montenegrin, Russian, and English.

Name and surname of the teacher who prepared the data: Full professor Predrag Jankovic Note: Additional information about the subject

	Course title: Master studies Accordion I			
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	1	15	2

Study programs for which it is organized : Academic undergraduate studies of the Music Academy, study program (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Finished three-year undergraduate studies at the Music Academy.

Course objectives:

- Mastering the technique of playing the accordion and interpreting the literature for the accordion.

- Training for independent work on new compositions.

- Acquiring knowledge and skills to act as a concert accordionist and chamber musician.

- Acquiring the art of playing the classical harmonica by mastering technical problems and interpretive features of different styles from early music to modern directions of the 21st century and concert experience.

Learning Outcomes: The student will:

- Introduce, analyze, judge, evaluate and perform the repertoire for classical accordion from early music to modern trends of the 21st century.

- Introduce and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized.

- Apply technical skills to perform a certain composition.

- Introduce with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.

- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.

- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.

- Create your own opinion based on the collected information and be able to evaluate the heard examples.

-Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic Method of teaching and mastering the material: Lectures, exercises, concerts The course content Preparatory weeks Polyphonic compositions: J. S. Bach: Fantasy and Fugue in G minor, Prelude and Fugue in A minor, C. Franck: Choral h-moll, Shostakovich: Prelude and fugues in D minor, G L Week minor II Week Cyclic compositions: V. Zubicky: Carpathian suite, A. Pushkarenko: Sonata, V. III Week Zolotaryov: Sonata No. 3, S. S. Berlinski: Partita, V. Vlasov: Gulag Suite IV Week Original compositions: J. Ganzer: Passacaglia, Fantasy 84, P. Makkonen: The flight V Week beyond the time, J. Derbenko: Toccata, O.Schmidt: Toccata br.1, 2, V. Zolotaryov: Spanish VI Week Rhapsody, U. Rojko: Tangos VII Week Transcriptions for accordion: H. Wieniawski: Scherzo-tarantelle, M. Moszkowski: Sparks VIII Week IX Week Semester content (annual program): Х Week XI Week 1. Polyphonic composition - with fugue XII Week 2. Cyclic composition XIII Week 3. Two to three compositions of different styles and characters XIV Week XV Week XVI Week Minimum program duration is 40 minutes Final Week *Within the program, there can be several compositions in accordance with the minimum playing time. A minimum of 50% of the program must be original accordion literature. XVIII-XXI Week STUDENT LOAD Weekly In the semester Teaching and final exam: (20 hours) x 16 = 320 hours 15 credits x 40/30 = 20 hours Necessary preparation before the beginning of the semester (administration, Structure: enrollment, certification): 2 x (20hours) =40 hours 4 hours of lectures Total load for the course: $15 \times 30 = 450$ hours 2 hour of exercise Additional work for exam preparation in the remedial exam period, including 14 hours of individual student work taking the remedial exam from 0 - 30 hours. (preparation for laboratory exercises, for Load structure: 320 hours (teaching) + 40 hours (preparation) + 30 hours colloguia, homework) including consultations (additional work) Student responsibilities: Regular class attendance, performances in public classes, class concerts and academy concerts, regular practice, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature.

- J. S. Bach: Das Wohltemperiertes Piano I, II
- J. S. Bach: Fantasia and Fugue in G minor
- J. S. Bach: Prelude and Fugue in A minor
- J. S. Bach Organ Works
- D. Shostakovich: 24 Prelude and Fugue ed.Soviet composer
- J. Ganzer: Passacaglia ed.R.Jung
- J. Ganzer: Fantasy 84 ed.R.Jung
- O. Schmidt Toccata no. 1 ed. Hohner Verlag
- O. Schmidt Toccata no. 2 ed. Hohner Verlag
- V. Zolotariev: Spanish Rhapsody ed.Soviet Composer Moscow
- D. Bobić: Liturgical Suite manuscript
- I. Josipović: ARAMbesque manusript
- V. Zolotaryov: Sonata no. 3 ed. Music Moscow
- S. Berinski: Partita ed Union of the artist Saint Petersburg
- V. Vlasov: Gulag Suite manuscript
- V. Zubicky: Carpathian Suite ed. Music Moscow
- A. Pushkarenko: Sonata ed. Union of the artist Saint Petersburg
- V. Bonakov: Symphony for bayan solo manuscript
- Dj. Dekleva-Radakovic: Il suoni del vento
- U. Rojko: Tangos manuscript
- H. Wienawsky: Scherzo-tarantella ed. Karthaus Schmulling
- M. Moszkowski: Sparks ed. Karthaus Schmulling
- B. Shehu: Elegy, manuscript

Forms of knowledge assessment and grading:

Colloquium program:

• Two scales per fifth or quartic circle through 2 octaves in parallel and in opposite motion, thirds and sixths in parallel and in opposite motion, 32 in R.H. through 2 octaves, broken octaves and octave repetition, bellow shake, two-strokes (thirds and sixths)

Exam program:

Polyphonic composition- with fugue

Cyclic composition

Two to three compositions of different styles and characters

Grading:

Attendance: 30 points; Colloquium 20 points; Exam 50 points

91 – 100 Grade Å 81 – 90 Grade B

- 71 80 Grade C
- 61 70 Grade D
- 51 60 Grade E
- 0 50 Grade F

Special note for the course:

Languages in which it is possible to attend classes: Montenegrin, Russian, and English.

Name and surname of the teacher who prepared the data: Full professor Predrag Jankovic Note: Additional information about the subject

	Course title: Accordion VI			
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	6	11	2

Study programs for which it is organized : Academic undergraduate studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Graduated from music high school- instrumental course and successfully passed Entrance Exam.

Course objectives:			
		on and interpreting the literature for the accordion.	
- Training for independen			
		ert accordionist and chamber musician.	
		ifications - accordion teachers in music schools.	
Learning Outcomes: Th			
	ge, evaluate and perforn	n the repertoire for classical accordion from early music to modern trends of the	
21st century.			
		playing apparatus, understand the interaction of the playing apparatus and the	
tone that needs to be rea			
- Apply technical skills to			
		accordion and synthesize the acquired knowledge when creating your own	
interpretation of a work o		nd stylistic aspect, ie recognize the historical, social and musical context of the	
given compositions.	ure norm the mistorical a	nu siyiisiic aspeci, le recognize the historical, social and musical context of the	
	features of a given prog	ram and develop the skills of their correct interpretation.	
		d information and be able to evaluate the heard examples.	
		nical and interpretive achievements as well as technical and interpretive	
achievements of other m			
Name and surname of t	eachers and associate	es: Full professor Predrag Jankovic	
Mathad of tasabing and	I maataring the motori	al: Lectures, exercises, concerts	
Method of teaching and	i mastering the materi	al. Lectures, exercises, concerts	
The course content			
The course content	Technical	eventions, encoding to the choice of the member	
	Technical	exercises: according to the choice of the mentor	
		ic compositions: J. S. Bach: Fantasy and Fugue in A minor, Toccata and Fugue	
Preparatory weeks		B. Marcello-J. S. Bach: Concerto in D minor, D. Shostakovich: 24 preludes and	
		major, F minor, B major, E minor	
I Week		npositions: A. Kusyakov: Sonata no.1, 4, V. Zubicky: Concert partita,	
II Week		u suite, B. Precz: Sonata no.1, A. Nagajev: Sonata, A. Beloshitsky: Concert	
III Week		Zolotaryov: Partita, V Bonakov: Sonata-ballad ions of old masters: J. S. Bach: French Suite, Sonatas by D. Scarlatti, J. A.	
IV Week			
V Week	Benda, G. B. Platti, Compositions by J. Ph. Rameau, F. Couperin		
VI Week	 Original compositions: A. Nordheim: Flashing, S. Gubaidulina: De profundis, P. Londonov: Scherzo-toccata 		
VII Week	13. Concert etudes/virtuoso compositions: H. Brehme: Paganiniana I,II, M. Moszkowski:		
VIII Week	13. Concert etudes/virtuoso compositions: H. Brenme: Paganiniana I,II, M. Moszkowski: Spanish caprice, I. Stravinsky: Tango, R. Shchedrin: In Style of Albeniz		
IX Week	opunion oc		
X Week	Semester content (a	annual program):	
XI Week			
XII Week	1. Polyphonic	composition	
XIII Week	2. Cyclic com		
XIV Week		n of an old master	
XV Week		mposition for accordion	
XVI Week	5. Concert etu	de / virtuoso composition	
Final Week			
XVIII-XXI Week	, 3	iration is 35 minutes *	
	, .	there can be several compositions whose duration corresponds to the minimum	
	minutes.		
		STUDENT LOAD	
Weekly		In the semester	
10 credits x 40/30 = 13 I	hours and 20	Teaching and final exam: (13 hours and 20 minutes) x 16 = 213 hours and 20	
minutes Structure:		minutes	
3 hours of lectures		Necessary preparation before the beginning of the semester (administration,	
1 hour of exercise		enrollment, certification): 2 x (13 hours and 20 minutes) = 26 hours and 40	
9 hours and 20 minutes	of individual student	minutes	
work (preparation for labo		Total load for the course: <u>10 x 30 = 300 hours</u>	
colloquia, homework) inc		Additional work for exam preparation in the remedial exam period, including	
		taking the remedial exam from 0 - 30 hours.	
	Load structure: 213 hours and 20 minutes (teaching) + 26 hours and 40		
Official and market and the little		minutes (preparation) + 30 hours (additional work)	
Student responsibilities		a placease place concerts and coordemy concerts, require presting active	
		c classes, class concerts and academy concerts, regular practice, active	
parucipation in seminars	and international compe	etitions, listening to music (CD and DVD) and reading professional literature.	

- J. S. Bach: Orgelwerke, 16 Konzerte ed. Peters Leipzig
- A. Kusyakov: Sonata no.1, 4 ed. Karthaus Schmuuling
- V. Zubicky: Concert Partita, Carpathian Suite ed.Music Moscow
- V. Zolotaryov: Partita ed. Music Moscow
- A. Nordheim: Flashing ed W.Hansen
- S. Gubaidulina: De profundis ed Music Moscow
- D. Shostakovic: D. Shostakovich: 24 preludes and fugues ed. Soviet composer Moscow
- A. Nagaev: Sonata ed. Music Moscow
- V. Londonov: Scherzo-toccata ed, Music Moscow
- V. Bonakov: Sonata-ballad ed. Soviet composer Moscow
- M. Moszkowski: Spanish caprice ed. Karthaus Schmulling
- R. Shchedrin: In Style of Albeniz ed. Soviet composer Moscow

Forms of knowledge assessment and grading:

Colloquium program:

Two scales per fifth or quartic circle through 2 octaves in parallel and in opposite motion, thirds and sixths in parallel and in opposite motion, 32 in R.H. through 2 octaves, broken octaves and octave repetition, bellow shake, two-strokes (thirds and sixths)

Exam program:

- **12.** Polyphonic composition
- Cyclic composition
 The composition of the old master
- 15. Original composition for accordion
- 16. Concert etude / virtuoso composition

Grading:

Attendance: 30 points; Colloquium 20 points; Exam 50 points

91 - 100 Grade A

- 81 90 Grade B
- 71 80 Grade C
- 61 70 Grade D
- 51 60 Grade E
- 0 50 Grade F

Special note for the course:

Languages in which it is possible to attend classes: Montenegrin, Russian, and English.

Name and surname of the teacher who prepared the data: Full professor Predrag Jankovic Note: Additional information about the subject

	Course title: Accordion III			
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	3	13	2

Study programs for which it is organized : Academic undergraduate studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Graduated from music high school- instrumental course and successfully passed Entrance Exam.

Course objectives:

- Mastering the technique of playing the accordion and interpreting the literature for the accordion.

- Training for independent work on new compositions.

- Acquiring knowledge and skills to act as a concert accordionist and chamber musician.
- Creating a basis for acquiring pedagogical qualifications accordion teachers in music schools.
- Learning Outcomes: The student will:

- Introduce, analyze, judge, evaluate and perform the repertoire for classical accordion from early music to modern trends of the 21st century.

- Introduce and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized.

- Apply technical skills to perform a certain composition.

- Get acquainted with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.

- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.

Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.
Create your own opinion based on the collected information and be able to evaluate the heard examples.

-Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

The course content Preparatory weeks I Week II Week III Week IV Week VWeek VIWeek VIII Week VIII Week XWeek XWeek XIII Week XIII Week XIII Week XIII Week XIII Week XIV Week XVI Week XVI Week XVI Week XIV Week XIV Week XIII Week XIII Week XIII Week XIIII Week	 Scales (2 sexts in pa repetition, MM; quart Polyphon minor Cyclic co Beloshitsk Compositi Benda, G. Original o composition Ein Winter 	I exercises: according to the choice of the mentor 2nd order-major/minor): through 2 octaves in parallel and opposite, thirds and arallel and opposite, 32 in R.H. through 2 octaves, broken octaves and octave bellow shake, double notes (thirds and sextes) er - min. 80 ic compositions: J. S. Bach: Prelude and Fugue in Fis dur, Cis moll, F minor, C mpositions: Children's ensembles V. Zolotaryov, A. Nagajev, V. Zubitsky, A. cy: Suite no.4 tions of old masters: J. S. Bach: French Suite, Sonatas by D. Scarlatti, J. A. B. Platti, Compositions by J. Ph. Rameau, F. Couperin compositions: A. Repnikov: Toccata, Capriccio, V. Bonakov: Collection of ons for accordion, V. Trojan: The ruined Cathedral, W. Jacobi: Jota, J. Derbenko:
I Week II Week III Week IV Week V Week VI Week VII Week IX Week XI Week XII Week XII Week XII Week XII Week XIV Week XV Week XV Week	 Scales (2 sexts in pa repetition, MM; quart Polyphon minor Cyclic co Beloshitsk Compositi Benda, G. Original o composition Ein Winter 	 2nd order-major/minor): through 2 octaves in parallel and opposite, thirds and arallel and opposite, 32 in R.H. through 2 octaves, broken octaves and octave bellow shake, double notes (thirds and sextes) er - min. 80 ic compositions: J. S. Bach: Prelude and Fugue in Fis dur, Cis moll, F minor, C mpositions: Children's ensembles V. Zolotaryov, A. Nagajev, V. Zubitsky, A. cy: Suite no.4 tions of old masters: J. S. Bach: French Suite, Sonatas by D. Scarlatti, J. A. B. Platti, Compositions by J. Ph. Rameau, F. Couperin compositions: A. Repnikov: Toccata, Capriccio, V. Bonakov: Collection of
I Week II Week III Week V Week VI Week VII Week X Week XI Week XII Week XII Week XII Week XII Week XV Week XV Week XV Week	 Polyphon minor Cyclic co Beloshitsk Compositi Benda, G. Original c compositio Ein Winter 	ic compositions: J. S. Bach: Prelude and Fugue in Fis dur, Cis moll, F minor, C mpositions: Children's ensembles V. Zolotaryov, A. Nagajev, V. Zubitsky, A. ty: Suite no.4 tions of old masters: J. S. Bach: French Suite, Sonatas by D. Scarlatti, J. A. B. Platti, Compositions by J. Ph. Rameau, F. Couperin compositions: A. Repnikov: Toccata, Capriccio, V. Bonakov: Collection of
II Week III Week IV Week V Week VI Week VIII Week IX Week XI Week XII Week XII Week XII Week XIV Week XV Week XV Week	 Cyclic co Beloshitsk Compositi Benda, G. Original co composition Ein Winter 	y: Suite no.4 tions of old masters: J. S. Bach: French Suite, Sonatas by D. Scarlatti, J. A. B. Platti, Compositions by J. Ph. Rameau, F. Couperin compositions: A. Repnikov: Toccata, Capriccio, V. Bonakov: Collection of
III Week IV Week V Week VI Week VIII Week IX Week XI Week XII Week XII Week XII Week XIV Week XV Week XV Week XV Week	Beloshitsk 16. Compositi Benda, G. 17. Original c compositio Ein Winter	y: Suite no.4 tions of old masters: J. S. Bach: French Suite, Sonatas by D. Scarlatti, J. A. B. Platti, Compositions by J. Ph. Rameau, F. Couperin compositions: A. Repnikov: Toccata, Capriccio, V. Bonakov: Collection of
IV Week V Week VI Week VII Week IX Week XI Week XII Week XII Week XIV Week XV Week XV Week XV Week	 Compositi Benda, G. Original c compositio Ein Winter 	tions of old masters: J. S. Bach: French Suite, Sonatas by D. Scarlatti, J. A. B. Platti, Compositions by J. Ph. Rameau, F. Couperin compositions: A. Repnikov: Toccata, Capriccio, V. Bonakov: Collection of
V Week VI Week VII Week IX Week X Week XI Week XII Week XII Week XIV Week XV Week XV Week	Benda, G. 17. Original c compositio Ein Winter	B. Platti, Compositions by J. Ph. Rameau, F. Couperin compositions: A. Repnikov: Toccata, Capriccio, V. Bonakov: Collection of
VI Week VII Week IX Week X Week XI Week XII Week XIII Week XIV Week XV Week XVI Week	17. Original o compositio Ein Winter	compositions: A. Repnikov: Toccata, Capriccio, V. Bonakov: Collection of
VII Week VIII Week IX Week X Week XI Week XII Week XIII Week XIV Week XV Week XVI Week	compositio Ein Winter	and for according V(Trainer) The rule of Cathodral W(Jacobii) late Derhanker
IX Week X Week XI Week XII Week XIII Week XIV Week XV Week XVI Week	Ein Winter	ons locaccololon v trolan the runeo cameoral vv Jacool Jola J Derbenko
X Week XI Week XII Week XIII Week XIV Week XV Week XVI Week		rbild, F. Angelis: Romance
XI Week XII Week XIII Week XIV Week XV Week XVI Week		tudes/virtuoso compositions: H. Brehme: Paganiniana I,II, G. Shenderov: 24
XII Week XIII Week XIV Week XV Week XVI Week		tudes, R. Brucci: Concert etudes, A. Belositski:3 etudes
XIII Week XIV Week XV Week XVI Week		
XIV Week XV Week XVI Week	Semester content (annual program):
XV Week XVI Week		
XVI Week		composition
	2. Cyclic com	
Fillal Week		on of an old master mposition for accordion
		ude / virtuoso composition
XVIII-XXI Week	J. Concert et	
	/inimum program d	uration is 30 minutes *
		there can be several compositions whose duration corresponds to the minimum
	ninutes.	· · ·
		STUDENT LOAD
Weekly		In the semester
13 credits x 40/30 = <u>17 hours and 20</u> <u>minutes</u> Structure: 1 hour and 30 minutes of lectures		Teaching and final exam: (17 hours and 20 minutes) x 16 = <u>277 hours and 20</u> <u>minutes</u> Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (17 hours and 20 minutes) = 34 hours and 40 minutes
15 hours and 50 minutes of	f individual student	Total load for the course: 13 x 30 = 390 hours
work (preparation for laborate		Additional work for exam preparation in the remedial exam period, including
colloquia, homework) includir		taking the remedial exam from 0 - 30 hours. Load structure: 277 hours and 20 minutes (teaching) + 34 hours and 40 minutes (preparation) + 30 hours (additional work)
Student responsibilities:		
Regular class attendance, pe participation in seminars and		ic classes, class concerts and academy concerts, regular practice, active

- H. Brehme: Paganiniana I, II ed.Hohner Verlag
- G. Shenderyov: 24 Etudes for accordion ed. Music Moscow
- A. Belositski 3 Etudes ed. Music Moscow
- J. S. Bach: Das Wohltemperiertes Klavier I, II
- J. S. Bach: English Suites ed. Peters Leipzig
- Z. Bozanic: Toccata manuscript
- V. Malich: Toccata manuscript
- D. Bobic: Sonata no.1, 2 ed. Kajda Varazdin
- B. Shehu: Convulsiones, manuscript
- F. Parac: Pastorala manuscript

Forms of knowledge assessment and grading:

Colloquium program:

• Two scales per fifth or quartic circle through 2 octaves in parallel and in opposite motion, thirds and sixths in parallel and in opposite motion, 32 in R. H. through 2 octaves, broken octaves and octave repetition, bellow shake, two-strokes (thirds and sixths)

Exam program:

- 17. Polyphonic composition
- **18.** Cyclic composition
- 19. The composition of the old master
- 20. Original composition for accordion
- 21. Concert etude / virtuoso composition

Grading:

Attendance: 30 points; Colloquium 20 points; Exam 50 points

- 91 100 Grade A
- 81 90 Grade B
- 71 80 Grade C
- 61 70 Grade D
- $\begin{array}{lll} 51-60 & \text{Grade E} \\ 0-50 & \text{Grade F} \end{array}$

Special note for the course:

Languages in which it is possible to attend classes: Montenegrin, Russian, and English.

Name and surname of the teacher who prepared the data: Full professor Predrag Jankovic Note: Additional information about the subject

	Course title: Accordion IV			
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	4	13	2

Study programs for which it is organized: Academic undergraduate studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Graduated from music high school- instrumental course and successfully passed Entrance Exam.

Course objectives:

- Mastering the technique of playing the accordion and interpreting the literature for the accordion.

- Training for independent work on new compositions.

- Acquiring knowledge and skills to act as a concert accordionist and chamber musician.

- Creating a basis for acquiring pedagogical qualifications - accordion teachers in music schools.

Learning Outcomes: The student will:

- Introduce, analyze, judge, evaluate and perform the repertoire for classical accordion from early music to modern trends of the 21st century.

- Introduce and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized.

- Apply technical skills to perform a certain composition.

- Get acquainted with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.

- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.

Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.
Create your own opinion based on the collected information and be able to evaluate the heard examples.

-Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

The course content			
	Technical	exercises: according to the choice of the mentor	
		c compositions: J. S. Bach: Prelude and Fugue in Fis dur, Cis moll, F minor, C	
Preparatory weeks	minor	,	
	20. Cyclic cor	npositions: Children's ensembles V. Zolotaryov, A. Nagajev, V. Zubitsky, A.	
I Week		y: Suite no.4	
II Week	21. Composit	ions of old masters: J. S. Bach: French Suite, Sonatas by D. Scarlatti, J. A.	
III Week	Benda, G.	B. Platti, Compositions by J. Ph. Rameau, F. Couperin	
IV Week		ompositions: A. Repnikov: Toccata, Capriccio, V. Bonakov: Collection of	
V Week	compositio	ns for accordion, V. Trojan: The ruined Cathedral, W. Jacobi: Jota, J. Derbenko:	
VI Week		bild, F. Angelis: Romance	
VII Week	23. Concert et	tudes/virtuoso compositions: H. Brehme: Paganiniana I,II, G. Shenderov: 24	
VIII Week	Concert Et	udes, R. Brucci: Concert etudes,	
IX Week			
X Week	Semester content (a	annual program):	
XI Week			
XII Week	1. Polyphonic		
XIII Week	2. Cyclic com		
XIV Week		n of an old master	
XV Week		mposition for accordion	
XVI Week	5. Concert etu	de / virtuoso composition	
Final Week			
		iration is 30 minutes *	
XVIII-XXI Week	Within the program, there can be several compositions whose duration corresponds to the minimum		
	minutes.		
		STUDENT LOAD	
Weekly		In the semester	
		Teaching and final exam: (17 hours and 20 minutes) x 16 = 277 hours and 20	
13 credits x 40/30 = <u>17 k</u>		minutes	
minutes Structure: 1 ho	our and 30 minutes	Necessary preparation before the beginning of the semester (administration,	
of lectures		enrollment, certification): 2 x (17 hours and 20 minutes) = 34 hours and 40	
		minutes	
15 hours and 50 minute	s of individual student	Total load for the course: <u>13 x 30 = 390 hours</u>	
work (preparation for laboratory exercises, for		Additional work for exam preparation in the remedial exam period, including	
colloquia, homework) incl	luding consultations	taking the remedial exam from 0 - 30 hours.	
,	•	Load structure: 277 hours and 20 minutes (teaching) + 34 hours and 40	
		minutes (preparation) + 30 hours (additional work)	
Student responsibilities	:		
Regular class attendance	, performances in publi	c classes, class concerts and academy concerts, regular practice, active	
		etitions, listening to music (CD and DVD) and reading professional literature.	

- J. S. Bach: Das Wohltemperiertes Klavier I, II
- J. S. Bach: English Suites ed. Peters Leipzig
- W. Jacobi : Divertimento pour accordeon ed. Hohner Verlag
- V. Malich : Toccata manuscript
- M. Miletic:Toccata manuscript
- W. A. Mozart : Sonatas ed Peters Leipzig
- J. Haydn: Sonata ed.Peters Leipzig
- Anthology of Accordion Literature No.7, 8
- V. Semyonov: Sonata no. 1 ed.Karthaus Schmulling
- G. Shenderyov: 4 compositions in the old style ed.Karthaus Schmulling
- B. Lorentzen: Tears ed.W.Hansen
- Z. Bozanic: Toccata

Forms of knowledge assessment and grading:

Colloquium program:

Two scales per fifth or quartic circle through 2 octaves in parallel and in opposite motion, thirds and sixths in parallel and in opposite motion, 32 in R.H. through 2 octaves, broken octaves and octave repetition, bellow shake, two-strokes (thirds and sixths)

Exam program:

- **22.** Polyphonic composition
- Cyclic composition
 The composition of the old master
- 25. Original composition for accordion
- 26. Concert etude / virtuoso composition

Grading:

Attendance: 30 points; Colloquium 20 points; Exam 50 points

91 - 100 Grade A

- 81 90 Grade B
- 71 80 Grade C
- 61 70 Grade D
- 51 60 Grade E
- 0 50 Grade F

Special note for the course:

Languages in which it is possible to attend classes: Montenegrin, Russian, and English.

Name and surname of the teacher who prepared the data: Full professor Predrag Jankovic Note: Additional information about the subject

	Course title: Accordion II			
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	2	13	2

Study programs for which it is organized : Academic undergraduate studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Graduated from music high school- instrumental course and successfully passed

Entrance Exam.

Course objectives: - Mastering the technique of playing the accordion and interpreting the literature for the accordion.

- Training for independent work on new compositions.

- Acquiring knowledge and skills to act as a concert accordionist and chamber musician.
- Creating a basis for acquiring pedagogical qualifications accordion teachers in music schools.

Learning Outcomes: The student will:

- Introduce, analyze, judge, evaluate and perform the repertoire for classical accordion from early music to modern trends of the 21st century.

- Introduce and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized.

- Apply technical skills to perform a certain composition.

- Introduce with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own

interpretation of a work of art.

- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.

- Create your own opinion based on the collected information and be able to evaluate the heard examples. -Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

The course content					
Preparatory weeks I Week II Week III Week IV Week	 Polyphonic compositions: J. S. Bach: Prelude and Fugue in Fis dur, Cis moli, Finiminor Cyclic compositions: Children's ensembles V. Zolotaryov, A. Nagajev, V. Zubitsky, Beloshitsky: Suite no.4 Compositions of old masters: J. S. Bach: French Suite, Sonatas by D. Scarlatti, J. 				
V Week VI Week VII Week VIII Week IX Week X Week	27. Original co compositio Ein Wintert 28. Concert et	 Compositions of a matcher of the Data Product of the Composition of the Matcher of the Composition of Compositions: A. Repnikov: Toccata, Capriccio, V. Bonakov: Collection of compositions for accordion, V. Trojan: The ruined Cathedral, W. Jacobi: Jota, J. Derbenl Ein Winterbild, F. Angelis: Romance Concert etudes/virtuoso compositions: H. Brehme: Paganiniana I,II, G. Shenderov: 24 Concert Etudes. R. Brucci: Concert etudes 			
XI Week XII Week XIII Week XIV Week XV Week XVI Week Final Week XVIII-XXI Week	1. Polyphonic 2. Cyclic com 3. Compositio 4. Original cor 5. Concert etu Minimum program du	Concert Etudes, R. Brucci: Concert etudes Semester content (annual program):			
		STUDENT LOAD			
Weekly		In the semester			
 13 credits x 40/30 = 17 hours and 20 minutes Structure: 1 hour and 30 minutes of lectures 15 hours and 50 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations 		Teaching and final exam: (17 hours and 20 minutes) x 16 = <u>277 hours and 20</u> <u>minutes</u> Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (17 hours and 20 minutes) = 34 hours and 40 minutes Total load for the course: <u>13 x 30 = 390 hours</u> Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 277 hours and 20 minutes (teaching) + 34 hours and 40 minutes (preparation) + 30 hours (additional work)			
Student responsibilities Regular class attendance participation in seminars a	, performances in publi	c classes, class concerts and academy concerts, regular practice, active etitions, listening to music (CD and DVD) and reading professional literature.			

- A. Beloshitsky: Suite no.4 ed. Schmulling
- R. Brucci: Scherzo ed. Hohner Verlag
- A. Kusyakov: Winter Pictures ed.Music Moscow
- D. Scarlatti: Sonate ed. Peters Leipzig
- J. S. Bach: Das Wohltemperiertes Piano and Urtext
- E. Krajcar-Percan: 3 R manuscript,
- G. Frescobaldi: Canzone Urtext
- V. Bonakov: Collection of compositions for accordion ed. Music Moscow
- A. Repnikov: Toccata, Capriccio ed. Music Moscow
- R. Wirthner: Concert Etude on the Theme of Paganini, "La Campanella"
- A. Beloshitsky: Concert Driptych

Colloquium program:

 Two scales per fifth or quartic circle through 2 octaves in parallel and in opposite motion, thirds and sixths in parallel and in opposite motion, through 2 octaves, broken octaves and octave repetition, bellow shake, two-strokes (thirds and sixths)

Exam program:

- **27.** Polyphonic composition
- 28. Cyclic composition
- 29. The composition of the old master
- **30.** Original composition for accordion
- 31. Concert etude/virtuoso composition

Grading:

Attendance: 30 points; Colloquium 20 points; Exam 50 points

- 91 100 Grade A
- 81 90 Grade B
- 71 80 Grade C
- 61 70 Grade D
- 51 60 Grade E
- 0 50 Grade F

Special note for the course:

Languages in which it is possible to attend classes: Montenegrin, Russian, and English.

Name and surname of the teacher who prepared the data: Full professor Predrag Jankovic Note: Additional information about the subject

	Course title:	Accordion V		
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	5	11	2

Study programs for which it is organized : Academic undergraduate studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Graduated from music high school- instrumental course and successfully passed Entrance Exam.

Course objectives:

- Mastering the technique of playing the accordion and interpreting the literature for the accordion.

- Training for independent work on new compositions.

- Acquiring knowledge and skills to act as a concert accordionist and chamber musician.

- Creating a basis for acquiring pedagogical qualifications - accordion teachers in music schools.

Learning Outcomes: The student will:

- Introduce, analyze, judge, evaluate and perform the repertoire for classical accordion from early music to modern trends of the 21st century.

- Introduce and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized.

- Apply technical skills to perform a certain composition.

- Get acquainted with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.

- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.

Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.
Create your own opinion based on the collected information and be able to evaluate the heard examples.

-Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

The course content				
Preparatory weeks	Scale thirds octage	nical exercises: according to the choice of the mentor es (3rd order-major/minor): through 2 octaves in parallel and in opposite movement, s and sextes in parallel and in opposite motion, 32 in R.H. through 2 octaves, broken ves and octave repetition, bellow shake, two-strokes (thirds and sextes) quarter - min. 80		
I Week II Week III Week IV Week V Week VI Week VII Week VIII Week IX Week	in D fugu 30. Cycl Belo 31. Com Beno 32. Orig 33. Con	 Polyphonic compositions: J. S. Bach: Fantasy and Fugue in A minor, Toccata and Fugue in D minor, B. Marcello-J. S. Bach: Concerto in D minor, D. Shostakovich: 24 preludes and fugues in F major, F minor, B major, E minor Cyclic compositions: Children's ensembles V. Zolotaryov, A. Nagajev, V. Zubitsky, A. Beloshitsky: Suite no.4 Compositions of old masters: J. S. Bach: French Suite, Sonatas by D. Scarlatti, J. A. Benda, G. B. Platti, Compositions by J. Ph. Rameau, F. Couperin Original compositions: P. Londonov: Scherzo-toccata, V. Bonakov: Sonata-balada Concert etudes/virtuoso compositions: H. Brehme: Paganiniana I,II, G. Shenderov: 24 Concert Etudes, R. Brucci: Concert etudes, M.Moszkowski: etudes in F major, G minor, A. Krzanowski: Three studies Polyphonic composition 		
XI Week XII Week XIII Week XIV Week XV Week XVI Week	<u>Semester con</u> 1. Polyp 2. Cyclic			
Final Week XVIII-XXI Week	 3. Composition of an old master 4. Original composition for accordion 5. Concert etude / virtuoso composition Minimum program duration is 35 minutes * Within the program, there can be several compositions whose duration corresponds to the minin minutes.			
		STUDENT LOAD		
Weekly 10 credits x 40/30 = <u>13 hours and 20</u> <u>minutes</u> Structure: 3 hours of lectures 1 hour of exercise 9 hours and 20 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations		for Additional work for exam preparation in the remedial exam period, including		
	, performances ir	public classes, class concerts and academy concerts, regular practice, active competitions, listening to music (CD and DVD) and reading professional literature.		

- M. Moszkowski: etudes in F major, G minor ed.International music company
- A. Krzanowski: Three studies manuscript
- I. Josipovic: Arambesque manuscript
- J. S. Bach: Orgelwerke ed. Peters Leipzig
- A. Nordheim: Flashing ed W.Hansen
- G. Shenderov: 24 Etudes ed. Music Moskow
- B. Papandopulo: 8 manuscript studies
- M. Brajkovic: Contrasts manuscript
- J. S. Bach: 16 Konzerte ed. Peters Leipzig
- P. Londonov: Scherzo-toccata ed, Music Moskow

Forms of knowledge assessment and grading:

Colloquium program:

• Two scales per fifth or quartic circle through 2 octaves in parallel and in opposite motion, thirds and sixths in parallel and in opposite motion, 32 in R.H. through 2 octaves, broken octaves and octave repetition, bellow shake, two-strokes (thirds and sixths)

Exam program:

- 32. Polyphonic composition
- **33.** Cyclic composition
- 34. The composition of the old master
- **35.** Original composition for accordion
- 36. Concert etude / virtuoso composition

Grading:

Attendance: 30 points; Colloquium 20 points; Exam 50 points

- 91 100 Grade A
- 81-90 Grade B
- 71 80 Grade C
- 61 70 Grade D
- 51 60 Grade E
- 0 50 Grade F

Special note for the course:

Languages in which it is possible to attend classes: Montenegrin, Russian, and English.

Name and surname of the teacher who prepared the data: Full professor Predrag Jankovic Note: Additional information about the subject

	Course title: Accordion I			
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	1	13	2

Study programs for which it is organized: Academic undergraduate studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Graduated from music high school- instrumental course and successfully passed Entrance Exam.

Course objectives:

- Mastering the technique of playing the accordion and interpreting the literature for the accordion.

- Training for independent work on new compositions.

- Acquiring knowledge and skills to act as a concert accordionist and chamber musician.

- Creating a basis for acquiring pedagogical qualifications - accordion teachers in music schools.

Learning Outcomes: The student will:

- Introduce, analyze, judge, evaluate and perform the repertoire for classical accordion from early music to modern trends of the 21st century.

- Introduce and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized.

- Apply technical skills to perform a certain composition.

- Get acquainted with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.

- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.

Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.
Create your own opinion based on the collected information and be able to evaluate the heard examples.

-Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

	Technical e	exercises: according to the choice of the mentor
	 Scales (1st 	row-major/minor): through 2 octaves in parallel and in opposite movement, ixths in parallel and in opposite motion, through 2 octaves, broken octaves and
Preparatory weeks		etition, bellow shake, doublets (thirds and sixths) c compositions: J. S. Bach: Prelude and Fugue in Fis dur, Cis moll, F minor,
1 10/1-	minor	
I Week		positions: Children's ensembles V. Zolotaryov, A. Nagajev, V. Zubitsky, A.
II Week	Beloshitsky	
III Week		ons of old masters: J. S. Bach: French Suite, Sonatas by D. Scarlatti, J. A.
IV Week		3. Platti, Compositions by J. Ph. Rameau, F. Couperin
V Week		mpositions: A. Repnikov: Toccata, Capriccio, V. Bonakov: Collection of
VI Week	composition	ns for accordion, V. Trojan: The ruined Cathedral, W. Jacobi: Jota, J. Derbenk
VII Week		ild, F. Angelis: Romance
VIII Week		udes/virtuoso compositions: H. Brehme: Paganiniana I,II, G. Shenderov: 24
IX Week		Ides, R. Brucci: Concert etudes
X Week		
XI Week	Semester content (a	nnual program).
XII Week		initial program/
XIII Week	1. Polyphonic	composition
XIV Week	2. Cyclic comp	
XV Week		n of an old master
XVI Week		nposition for accordion
Final Week		de / virtuoso composition
	5. Concert etuc	
XVIII-XXI Week	Minimum program dui	ration in 25 minuton *
		here can be several compositions whose duration corresponds to the minimum
	minutes.	iere can be several compositions whose duration corresponds to the minimum
	minutes.	
		STUDENT LOAD
/eekly		In the semester
3 credits x 40/30 = 17	hours and 20	Teaching and final exam: (17 hours and 20 minutes) x 16 = <u>277 hours and 2</u> minutes
ninutes Structure:		Necessary preparation before the beginning of the semester (administration,
hour and 30 minutes	of lectures	enrollment, certification): $2 \times (17 \text{ hours and } 20 \text{ minutes}) = 34 \text{ hours and } 40$
5 hours and 50 minut	es of individual student	
ork (preparation for lat	poratory exercises, for	minutes
olloguia, homework) in	cluding consultations	Total load for the course: $13 \times 30 = 390$ hours
, ,	0	Additional work for exam preparation in the remedial exam period, including
		taking the remedial exam from 0 - 30 hours.
		Load structure: 277 hours and 20 minutes (teaching) + 34 hours and 40
		minutes (preparation) + 30 hours (additional work)
tudent responsibilitie		
		classes, class concerts and academy concerts, regular practice, active
articipation in seminars	and international competers	titions, listening to music (CD and DVD) and reading professional literature.

- H. Brehme: Divertimento in F
- H. Brehme: Paganiniana I. II ed. Hohner Verlag
- G. Shenderyov: Etudes for accordion Music Moscow
- D. Scarlatti: Sonatas ed. Peters Leipzig J. S. Bach: Das Wohltemperierte Piano and Urtext Collection of compositions for Bayan no. 5, 8
- A. Repnikov: Toccata, Capriccio ed. Music Moscow
- D. Bobic: Children's suites for accordion ed. Kajda Varazdin,
- G. Frescobaldi: Canzone Urtext
- V. Bonakov: Collection of compositions for accordion ed.Music Moscow

Forms of knowledge assessment and grading:

Colloquium program:

Two scales per fifth or quartic circle through 2 octaves in parallel and in opposite motion, thirds and sixths in parallel and in opposite motion, through 2 octaves, broken octaves and octave repetition, bellow shake, two-strokes (thirds and sixths)

Exam program:

- 37. Polyphonic composition
- 38. Cyclic composition
- 39. The composition of the old master
- 40. Original composition for accordion
- 41. Concert etude / virtuoso composition

Grading:

Attendance: 30 points; Colloquium 20 points; Exam 50 points

- 91 100 Grade A
- 81 90 Grade B
- 71 80 Grade C
- 61 70 Grade D
- 51 60 Grade E
- 0 50 Grade F

Special note for the course:

Languages in which it is possible to attend classes: Montenegrin, Russian, and English.

Name and surname of the teacher who prepared the data: Full professor Predrag Jankovic Note: Additional information about the subject

	SUBJECT:	GUITAR V	I PEDAGOGICAL M	IODULE
Subject code	Subject's status	Semester	ECTS	Lessons per week
	obligatory	VI	7	2

Study programs for which it is organized: Academic basic studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Completed high school music - instrumental direction and successfully passed the entrance exam.

Course objectives:

- Mastering the technique of playing the guitar and interpreting guitar literature.
- Training for independent work on new compositions.
- Acquiring knowledge and skills to act as a concert guitarist and as a member of a chamber ensemble.

Learning Outcomes:

The student will:

· Get to know, analyze, judge, evaluate and perform the repertoire for classical guitar from early music to modern trends of the 21st century.

 Get to know and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized. Apply the acquired technical skills to perform in a certain composition. Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art. to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / roccoc sonata. Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions. Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation. Create your own opinion based on the collected information and be able to evaluate the heard examples. Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians. 			
Sadržaj predmeta			
Preparatory week I week II week IV week V week V week VI week	Technical exercises: according to the choice of the mentor Scales (major / mol): through 2 octaves; thirds, sixths, triads - simultaneously and decomposed; J.S.Bach: BWV 995- 998; BWV 1001-1006; BWV 1007-1012 Sonata (Sonata cycle): J.Manen, M.Ponce, M.Castelnuovo-Tedesco, A.Jose, A.Ginastera, J.Rodrigo,		
VI Week VIII week VIII week X week XI week XII week XIII week XIV week XV week XV week XVI week Ending week	 D.Bogdanović, L.Brower, H.W.Henze, A.Ourkuzunov and others. Contents of the compulsory program for 1 semester 1. J.S.Bach: one sonata, suite or partita 2. Sonata (Sonata cycle) 3. Scales 		
		Student obligations	
weekly 7 credits x 40/30 = 9 hours and 20 minutes Structure: 1 hour and 30 minutes of lectures 7 hours and 50 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations		 in the semester Teaching and final exam: (9 hours and 20 minutes) x 16 = 149 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (9 hours and 20 minutes) = 18 hours and 40 minutes Total load for the subject: 7 x 30 = 210 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 149 hours and 20 minutes (teaching) + 9 hours and 20 minutes (preparation) + 51 hours and 20 minutes (additional work) 	

Student responsibilities:

Regular class attendance, performances in public classes, class concerts and academy concerts, regular practice, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature.

Literature:

J.S.Bach: BWV 995- 998; BWV 1001-1006; BWV 1007-1012

Sonata (Sonata cycle): J.Manen, M.Ponce, M.Castelnuovo-Tedesco, A.Jose, A.Ginastera, J.Rodrigo, D.Bogdanović, L.Brower, H.W.Henze, A.Ourkuzunov and others.

Forms of knowledge assessment and grading:

Colloquium program:

- Scales

- Etude

Exam program:

-J.S.Bach: one suite, partita or sonata

- Sonata (Sonata cycle)

Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subject

	Subject	Guitar V PEDAGOGICAL MODULE		. MODULE
Subject code	Subject's status	Semester	ECTS	Lessons per week
	obligatory	v	7	2

Study programs for which it is organized: Academic basic studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Completed high school music - instrumental direction and successfully passed the entrance exam.

Course objectives:

- Mastering the technique of playing the guitar and interpreting guitar literature.
- Training for independent work on new compositions.
- Acquiring knowledge and skills to act as a concert guitarist and as a member of a chamber ensemble.
- Creating a basis for acquiring pedagogical qualifications guitar teachers in music schools.

The student will:

- Get to know, analyze, judge, evaluate and perform the repertoire for classical guitar from early music to modern trends of the 21st century.

- Get to know and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized.

- Apply the acquired technical skills to perform in a certain composition.

- Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.

- to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata.

- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.

- Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation. - Create your own opinion based on the collected information and be able to evaluate the heard examples.

Learning Outcomes:

	te and evaluate one's own technical and interpretive achievements as well as technical and nts of other musicians.
- Name and the surname	e of the lecturer: Associate Prof. Danijel Cerović
Teaching and learning	methods: Lectures, exercises, concerts
Sadržaj predmeta	
Preparatory week I week II week III week V week V week VI week VII week XI week XI week XI week XII week XII week XIV week XV week XVI week XVI week XVI week XVI week XVI week XVI week	 Technical exercises: according to the choice of the mentor Scales (major / mol): through 2 octaves; thirds, sixths, triads - simultaneously and decomposed; Heitor Villa - Lobos: Twelve Etudes; Max Eschig, Paris 1927 Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980 Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982 Selected repertoire from the opus: M. Ponce, M. Castelnuovo-Tedesco, J. Turin, F. Mompou, H. Haag, A. Barios, F. M. Toroba, J. Rodrigo Selected reporter from the opus: L.Brower, D.Bogdanović, H.W.Henze, P.Bulez, T.Takemitsu. <u>Contents of the compulsory program:</u> 1. Given concert etude 2. Composition written after 1950 3. Transcription of a shorter composition from the first half of the 19th century 4. An original guitar composition from the first half of the 20th century 5. Scales
Maaklu	Student obligations
<u>weekly</u> 7 credits x 40/30 = 9 hou Structure: 1 hour and 30 minutes o 7 hours and 50 minutes o work (preparation for lab colloquia, homework) inc	f lectures of individual student oratory exercises, for cluding consultationsTeaching and final exam: (9 hours and 20 minutes) x 16 = 149 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (9 hours and 20 minutes) = 18 hours and 40 minutes Total load for the subject: 7 x 30 = 210 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.
	Load structure: 149 hours and 20 minutes (teaching) + 9 hours and 20 minutes (preparation) + 51 hours and 20 minutes (additional work)

Student responsibilities:

Regular class attendance, performances in public classes, class concerts and academy concerts, regular practice, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature.

Literature:

1. Heitor Villa - Lobos: Twelve Etudes; Max Eschig, Paris 1927

2. Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980

3. Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982

4. Selected repertoire from the opus: M.Ponce, M.Castelnuovo-Tedesco, J.Turina, F.Mompou, H.Hag,

A. Barios, F.M.Toroba, J.Rodrigo

5. Selected reporter from the opus: L.Brower, D.Bogdanović, H.W.Henze, P.Bulez, T.Takemitsu.

Forms of knowledge assessment and grading:

Colloquium program:

- Scales

- Etude

Exam program:

Given concert etude

Original guitar composition written after 1950

Transcription of a shorter composition from the first half of the 19th century

An original composition for guitar from the first half of the 20th century

Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subject

	SUBJECT:	GUITAR V	1	
Subject code	Subject's status	Semester	ECTS	Lessons per week
	obligatory	VI	13	2

Study programs for which it is organized: Academic basic studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Completed high school music - instrumental direction and successfully passed the entrance exam.

Course objectives:

- Mastering the technique of playing the guitar and interpreting guitar literature.
- Training for independent work on new compositions.
- Acquiring knowledge and skills to act as a concert guitarist and as a member of a chamber ensemble.

Learning Outcomes:

The student will:

- Get to know, analyze, judge, evaluate and perform the repertoire for classical guitar from early music to modern trends of the 21st century.

- Get to know and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized.

- Apply the acquired technical skills to perform in a certain composition.

- Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.

- to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata.

- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.

- Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation.

Create your own opinion based on the collected information and be able to evaluate the heard examples.
 Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and the surname of the lecturer: Associate Prof. Danijel Cerović

Teaching and learning methods: Lectures, exercises, concerts			
Sadržaj predmeta			
Preparatory week I week II week III week IV week V week VI week VII week VIII week XI week XI week XII week XII week XII week XIV week XIV week XV week XVI week XVI week XVI week	 Technical exercises: according to the choice of the mentor Scales (major / mol): through 2 octaves; thirds, sixths, triads - simultaneously and decomposed; J.S.Bach: BWV 995- 998; BWV 1001-1006; BWV 1007-1012 Sonata (Sonata cycle): J.Manen, M.Ponce, M.Castelnuovo-Tedesco, A.Jose, A.Ginastera, J.Rodrigo, D.Bogdanović, L.Brower, H.W.Henze, A.Ourkuzunov and others. Contents of the compulsory program: 1. J.S.Bach: one sonata, suite or partita 2. Sonata (Sonata cycle) 3. Scales 		
XVIII-XXI week			
	<u></u>		
	Student obligations		
weekly 13 credits x 40/30 = 17 hours and 20 minutes Structure: 1 hour and 30 minutes of lectures 15 hours and 50 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations Teaching and final exam: (17 hours and 20 minutes) x 16 = 277 hours Necessary preparation before the beginning of the semester (administ enrollment, certification): 2 x (17 hours and 20 minutes) = 34 hours and Total load for the subject: 13 x 30 = 390 hours Additional work for exa in the remedial exam period, including taking the remedial exam from Load structure: 277 hours and 20 minutes (teaching) + 34 hours and 44 (preparation) + 30 hours (additional work)			
Student responsibilities: Regular class attendance, performances in public classes, class concerts and academy concerts, regular practice, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature.			

Literature:
J.S.Bach: BWV 995- 998; BWV 1001-1006; BWV 1007-1012
Sonata (Sonata cycle): J.Manen, M.Ponce, M.Castelnuovo-Tedesco, A.Jose, A.Ginastera, J.Rodrigo, D.Bogdanov
L.Brower, H.W.Henze, A.Ourkuzunov and others.
Forms of knowledge assessment and grading:

Colloquium program:

- Scales

- Etude

Exam program:

-J.S.Bach: one suite, partita or sonata

- Sonata (Sonata cycle)

Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subject

	subject	Guitar IV		
Subject code	Subject's status	Semester	ECTS	Lessons per week
	obligatory	IV	13	2

Study programs for which it is organized: Academic basic studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Completed high school music - instrumental direction and successfully passed the entrance exam.

Course objectives:

- Mastering the technique of playing the guitar and interpreting guitar literature.
- Training for independent work on new compositions.
- Acquiring knowledge and skills to act as a concert guitarist and as a member of a chamber ensemble.
- Creating a basis for acquiring pedagogical qualifications guitar teachers in music schools.

Learning Outcomes:

The student will:

- Get to know, analyze, judge, evaluate and perform the repertoire for classical guitar from early music to modern trends of the 21st century.

- Get to know and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized.

- Apply the acquired technical skills to perform in a certain composition.

- Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.

- to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata. - Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical

context of the given compositions.

- Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation.

- Create your own opinion based on the collected information and be able to evaluate the heard examples.

- Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and the surname of the lecturer: Associate Prof. Danijel Cerović

Teaching and learning methods: Lectures, exercises, concerts

Sadržaj predmeta		
Preparatory week I week I week II week II week IV week V week VI week VI week VI week VI week VI week XI week X week X week XI Week	Technical exercises: according to the choice of the mentor Scales (major / mol): through 2 octaves; thirds, sixths, triads - simultaneously and decomposed; Selection of composition (Sonata cycle) from the opus: F.Sor, M.Giuliani, D.Bogdanović, L. Brower, J.Turina, C. Scot. M.Castelnuovo - Tedesco J.S.Bach: Fugue (BWV 997, BWV 998, BWV 1000, BWV 1001, BWV 1003, BWV 1005) Content of the mandatory program: 1. Scales 2. Fugue of your choice from the opus of J.S.Bach 3. Sonata of choice	
	Student obligations	
weekly 13 credits x 40/30 = 17 hours and 20 minutes Structure: 1 hour and 30 minutes of lectures 15 hours and 50 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations	in the semester: Teaching and final exam: (17 hours and 20 minutes) x 16 = 277 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (17 hours and 20 minutes) = 34 hours and 40 minutes Total load for the subject: 13 x 30 = 390 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 277 hours and 20 minutes (teaching) + 34 hours and 40 minutes (preparation) + 30 hours (additional work)	
	lic classes, class concerts and academy concerts, regular practice, active tetitions, listening to music (CD and DVD) and reading professional literature.	
Literature:		

J.S.Bach: BWV 997, 998, 1000; Prim-Verlag (Tilman Hoppstock)		
Selection of composition (Sonata cycle) from the opus: F.Sora, M.Giuliani, D.Bogdanović, L. Brower, J.Turina, C. Scot.		
M.Castelnuovo - Tedesco		
Forms of knowledge assessment and grading:		
Colloquium program:		
- Scales		
- Etude		
Exam program:		
J.S.Bach: BWV 997, 998, 1000; Prim-Verlag (Tilman Hoppstock)		
Selection of composition (Sonata cycle) from the opus: F.Sora, M.Giuliani, D.Bogdanović, L. Brower, J.Turina, C. Scot. M.Castelnuovo - Tedesco		
Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points		
91 - 100 ratings A		
81 - 90 ratings B		

- 71 80 reviews C
- 61 70 reviews D
- 51 60 reviews E
- 0 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subject

	Subject		Guitar III	
Subject code	Subject's status	Semester	ECTS	Lessons per week
	obligatory	III	13	2

Study programs for which it is organized: Academic basic studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Completed high school music - instrumental direction and successfully passed the entrance exam.

Course objectives:

- Mastering the technique of playing the guitar and interpreting guitar literature.
- Training for independent work on new compositions.
- Acquiring knowledge and skills to act as a concert guitarist and as a member of a chamber ensemble.
- Creating a basis for acquiring pedagogical qualifications guitar teachers in music schools.

Learning Outcomes:

The student will:

- Get to know, analyze, judge, evaluate and perform the repertoire for classical guitar from early music to modern trends of the 21st century.

- Get to know and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized.

- Apply the acquired technical skills to perform in a certain composition.

- Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.

- to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata.

context of the given com - Distinguish the s - Create your own opinic - Critically evaluate interpretive achievemen	tylistic features of a given program and develop the skills of their correct stylistic interpretation. In based on the collected information and be able to evaluate the heard examples. In and evaluate one's own technical and interpretive achievements as well as technical and ts of other musicians.
	of the lecturer: Associate Prof. Danijel Cerović
Sadržaj predmeta	nethods: Lectures, exercises, concerts
Preparatory week I week II week III week IV week V week VI week VII week VII week XI week XII week XII week XII week XII week XIV week XVI week XVI week XVI week XVI week XVI week XVI week XVI week XVI week XVI week	Technical exercises: according to the choice of the mentor Scales (major / mol): through 2 octaves; thirds, sixths, triads - simultaneously and decomposed; Heitor Villa - Lobos: Twelve Etudes; Max Eschig, Paris 1927 Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980 Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982 Dionisio Aguado: 14 Etida (Metodo para guitarra) Compositions of your choice (F. Tarega, M. Llobet, J. K. Mertz, F. de Fossa, L. Legnani) Compositions of your choice (D. Bogdanović, L. Brower, H. W. Henze) <u>Contents of the compulsory program:</u> 1. Given concert etude 2. Composition written after 1950 3. Transcription of a one-movement Baroque sonata 4. One composition of your choice 5. Scales
weekly 13 (Student obligations
hours and 20 minutes Struminutes of lectures 15 hou individual student work (pr laboratory exercises, for c including consultations	ucture: 1 hour and 30 urs and 50 minutes of reparation for Necessary preparation before the beginning of the semester (administration,

Student responsibilities:

Regular class attendance, performances in public classes, class concerts and academy concerts, regular practice, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature.

Literature:

- 1. Heitor Villa Lobos: Twelve Etudes; Max Eschig, Paris 1927
- 2. Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980
- 3. Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982
- 4. Dionisio Aguado: 14 Etude (Method for guitar)
- 5. Compositions of your choice (John Dowland)
- 6. Compositions of free choice (F. Tarega, M. Llobet, J. K. Mertz, F. de Fossa, L. Legnani)
- 7. Compositions of free choice (D.Bogdanović, L.Brower, H.W.Henze)

Forms of knowledge assessment and grading:

Colloquium program:

- Scales

- Etude

Exam program:

I

Given concert etude

Composition written after 1950

Transcription of a composition from the Renaissance tablature

One composition of your choice

One composition of free choice

Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subject

	subject		Guitar II	
Subject code	Subject's status	Semester	ECTS	Lessons per week
	obligatory	II	13	2

Study programs for which it is organized: Academic basic studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Completed high school music - instrumental direction and successfully passed the entrance exam.

Course objectives:

- Mastering the technique of plaving the guitar and interpreting guitar literature.
- Training for independent work on new compositions.
- Acquiring knowledge and skills to act as a concert guitarist and as a member of a chamber ensemble.
- Creating a basis for acquiring pedagogical qualifications guitar teachers in music schools.

Learning Outcomes:

The student will:

- Get to know, analyze, judge, evaluate and perform the repertoire for classical guitar from early music to modern trends of the 21st century.

- Get to know and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized.

- Apply the acquired technical skills to perform in a certain composition.

- Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.

- to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata. - Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical

context of the given compositions.

- Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation. - Create your own opinion based on the collected information and be able to evaluate the heard examples.

- Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and the surname of the lecturer: Associate Prof. Danijel Cerović

Teaching and learning methods: Lectures, exercises, concerts

Sadržaj predmeta		
Sadrzaj predmeta Preparatory week I week II week IV week V week VI week VII week X week XII week XII week XII week XII week XII week XII week XIV week XIV week XVI week XV week XVI week XVIII-XXI week	 Technical exercises: according to the choice of the mentor Scales (major / mol): through 2 octaves; thirds, sixths, triads - simultaneously and decomposed; Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980 Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982 JS.Bach: BWV 995, 996, 997, 1006a; Prim-Verlag (Tilman Hoppstock) S.L.Weiss: Transcription in modern notation; Editions Suvini Zerboni (Ruggero Chiessa) Contents of the compulsory program: JS. Bach: Three attitudes from the world (BWV 995, BWV 996, BWV 997, BWV 1006a,) or SL. Weiss: Three Attitudes from the Suite (28 Suite for Lute) Sonata (sonata cycle) or Theme with variations A composition of your choice that contrasts in style and character with the rest of the compulsory program. 	
		Student obligations
weekly 13 credits x 40/30 = 17 hours and 20 minutes Structure: 1 hour and 30 minutes of lectures 15 hours and 50 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations		in the semester: Teaching and final exam: (17 hours and 20 minutes) x 16 = 277 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (17 hours and 20 minutes) = 34 hours and 40 minutes Total load for the subject: 13 x 30 = 390 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 277 hours and 20 minutes (teaching) + 34 hours and 40 minutes (preparation) + 30 hours (additional work)
Student responsibilities:		
Regular class attendance		c classes, class concerts and academy concerts, regular practice, active titions, listening to music (CD and DVD) and reading professional literature.

Literature:

- 1. Heitor Villa Lobos: Twelve Etudes; Max Eschig, Paris 1927
- 2. Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980
- 3. Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982
- 4. Domenico Cimarosa ,: Sonatas, Zonibon
- 5. Frank Martin: Four short pieces; Universal Edition, 1930
- 6. JS.Bach: BWV 995, 996, 997, 1006a; Prim-Verlag (Tilman Hoppstock)

7. S.L.Weiss: Transcription in modern notation; Editions Suvini Zerboni (Ruggero Chiessa) 8. MM Ponce: Guitar Works (URTEX); Schott (Tilman Hoppstock)

Forms of knowledge assessment and grading:

Colloquium program:

- Scales

- Etude

Exam program:

JS. Bach: Three attitudes from the world (BWV 995, BWV 996, BWV 997, BWV 1006a,) or S.L. Weiss: Three Attitudes from the Suite (28 Suite for Lauta)

Sonata (sonata cycle) or Theme with variations

A composition of your choice that contrasts in style and character with the rest of the compulsory program.

Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 ratings A

- 81 90 ratings B
- 71 80 reviews C
- 61 70 reviews D
- 51 60 reviews E
- 0 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subject

	Subject:		Guitar I	
Subject code	Subject's status	Semester	ECTS	Lessons per week
	obligatory	I	13	2

Study programs for which it is organized: Academic basic studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Completed high school music - instrumental direction and successfully passed the entrance exam.

Course objectives:

- Mastering the technique of playing the guitar and interpreting guitar literature.
- Training for independent work on new compositions.
- Acquiring knowledge and skills to act as a concert guitarist and as a member of a chamber ensemble.
- Creating a basis for acquiring pedagogical qualifications guitar teachers in music schools.

Learning Outcomes:

The student will:

- Get to know, analyze, judge, evaluate and perform the repertoire for classical guitar from early music to modern trends of the 21st century.

apparatus and the tone to - Apply the acquire - Get acquainted w your own interpretation - to get acquainted through the processing - Realize the given context of the given con - Distinguish the s - Create your own opinio - Critically evaluate interpretive achievemen - Name and the surname of	I with the basic principles of transcription of a musical work written for another instrument of a short, one - movement baroque / rococo sonata. literature from the historical and stylistic aspect, ie recognize the historical, social and musical npositions. tylistic features of a given program and develop the skills of their correct stylistic interpretation. on based on the collected information and be able to evaluate the heard examples. e and evaluate one's own technical and interpretive achievements as well as technical and
Sadržaj predmeta	
Preparatory week I week II week III week V week V week VI week VII week XI week XI week XII week XII week XII week XII week XVI week	Technical exercises: according to the choice of the mentor Scales (major / mol): through 2 octaves; thirds, sixths, triads - simultaneously and decomposed; Heitor Villa - Lobos: Twelve Etudes; Max Eschig, Paris 1927 Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980 Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982 Domenico Cimarosa ,: Sonatas, Zonibon Frank Martin: Four short pieces; Universal Edition, 1930 <u>Contents of the compulsory program for 1 semester</u> 1. Given concert etude 2. Composition written after 1950 3. Transcription of a one-movement Baroque sonata 4. One composition of your choice 5. Scales
	Student obligations
weekly 13 d hours and 20 minutes Stru minutes of lectures 15 hou individual student work (pu laboratory exercises, for c including consultations	credits x 40/30 = 17 in the semester: ucture: 1 hour and 30

Student responsibilities:

Regular class attendance, performances in public classes, class concerts and academy concerts, regular practice, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature.

Literature:

- 1. Heitor Villa Lobos: Twelve Etudes; Max Eschig, Paris 1927
- 2. Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980
- 3. Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982
- 4. Domenico Cimarosa ,: Sonatas, Zonibon
- 5. Frank Martin: Four short pieces; Universal Edition, 1930

Forms of knowledge assessment and grading:

Colloquium program:

- Scales

- Etude

Exam program:

I

Given concert etude

Composition written after 1950
Transcription of a single-movement Baroque sonata
One composition of free choice
Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points
91 - 100 ratings A
81 - 90 ratings B
71 - 80 reviews C
61 - 70 reviews D
51 - 60 reviews E
0 - 50 ratings
Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian,
English
Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović
Note: Additional information about the subject

 Subject:
 Master - Guitar III

 Subject code
 Subject's status
 Semester
 ECTS
 Fond časova

 obligatory
 III
 15
 2

Study programs for which it is organized: Master studies of the Music Academy, study program (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Completed three-year basic studies at the Music Academy

Course objectives:

- Mastering the technique of playing the guitar and interpreting the literature for the guitar.

- Training for independent work on new compositions.

- Acquiring knowledge and skills to act as a concert guitarist and as a member of a chamber ensemble.

Learning Outcomes: The student will: - Get to know, analyze, judge, evaluate and perform the repertoire for classical guitar from early music to modern trends of the 21st century. - Get to know and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized. - Apply the acquired technical skills to perform in a certain composition. - Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art. - to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata. - Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions. - Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation. - Create your own opinion based on the collected information and be able to evaluate the heard examples. - Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians. Name and the surname of the lecturer: Associate Prof. Danijel Cerović				
Teaching and learning m	nethods: Lectures, ex	ercises, concerts		
Course content				
Preparatory week		"Guitar and Orchestra Concerto "(selection): M. Giuliani		
I week II week III week IV week V week VII week VII week XII week XI week XII week XII week XII week XIV week XV week XV week XV week XVI week XVI week	"Guitar and Orchestra Concerto "(selection): M. Giuliani, L. Boccherini, M. Ponce, J. Rodrigo. H. Villa-Lobos, M. Castelnuovo-Tedesco, D. Bogdanović, L. Brower. Contents of the compulsory program : 1. Concerto for guitar and orchestra (orchestral or piano accompaniment)			
In a week	In a week In the semester			
15 credits x 40/3	0 = 20 hours Structure:	Teaching and final exam: (20 hours) x 16 = 320 hours		
1 hour and 30 minutes of lectures 18 hours and 30 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations		Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (20 hours) = 40 hours Total load for the subject: 15 x 30 = 450 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 320 hours (teaching) + 40 hours (preparation) + 30 hours (additional work)		

Student respo	onsibilities:		
	attendance, performances in public classes, class concerts and academy concerts, regular practice, active n seminars and international competitions, listening to music (CD and DVD) and reading professional literature.		
participation			
Litereture			
Literature:			
<i>"</i> о			
	r guitar and orchestra" (selection): M. Giuliani, L. Boccherini, M. Ponce, J. Rodrigo. H. Villa-Lobos, M. -Tedesco, D. Bogdanović, L. Brower.		
Forms of kno	owledge assessment and grading:		
Exam progra	im:		
	or guitar and orchestra" (selection): M. Giuliani, L. Boccherini, M. Ponce, J. Rodrigo. H. Villa-Lobos, M. -Tedesco, D. Bogdanović, L. Brower.		
Casteniuovo			
Detie v Amire			
-	ls: 30 points; Colloquium 20; Exam 50 points		
91 - 100 ratings A			
81 - 90 rating			
71 - 80 reviev			
61 - 70 reviev	vs D		
51 - 60 reviev	vs E		
0 - 50 ratings			
	te for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian,		
English			
	Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović		
-	Note: Additional information about the subject		

	Subject: Master - Guitar I		rl	
Subject code	Subject's status	Semester	ECTS	Fond časova
	obligatory	I	15	2

Study programs for which it is organized: Master studies of the Music Academy, study program (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Completed three-year basic studies at the Music Academy

Course objectives:

- Mastering the technique of playing the guitar and interpreting the literature for the guitar.

- Training for independent work on new compositions.

- Acquiring knowledge and skills to act as a concert guitarist and as a member of a chamber ensemble.

Learning Outcomes:

The student will:

- Get to know, analyze, judge, evaluate and perform the repertoire for classical guitar from early music to modern trends of the 21st century.

- Get to know and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized.

- Apply the acquired technical skills to perform in a certain composition.

- Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.

- to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata.

- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.

- Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation. - Create your own opinion based on the collected information and be able to evaluate the heard examples.

- Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and the surname of the lecturer: Associate Prof. Danijel Cerović

Teaching and learning methods: Lectures, exercises, concerts

Course content			
Preparatory week		"Guitar and Orchestra Concerto "(selection): M. Giuliani,	
I week	L. Boccherini, M. Ponce, J. Rodrigo. H. Villa-Lobos, M.		
II week	Castelnuovo-Tedesco, D. Bogdanović, L. Brower.		
III week	Customatovo Tedesco, D. Doganiović, E. Diower.		
IV week			
V week			
VI week			
VII week	Content	ts of the compulsory program :	
VIII week	1. Concerto for a	guitar and orchestra (orchestral or piano accompaniment)	
IX week			
X week			
XI week			
XII week	<u> </u>		
XIII week			
XIV week			
XV week			
XVI week			
Ending wood			
Ending wees			
XVIII-XXI week			
In a week		In the semester	
15 credits x 40/30 = 20 hours Structure:		Teaching and final exam: (20 hours) x 16 = 320 hours	
1 hour and 20 mi	inutes of lectures	Necessary preparation before the beginning of the semester (administration,	
1 nour and 30 m	inutes of lectures		
18 hours and 30 minutes of	individual student	enrollment, certification): 2 x (20 hours) = 40 hours	
		Total load for the subjects 15 x 20 - 450 hours	
work (preparation for labor	•	Total load for the subject: 15 x 30 = 450 hours	
colloquia, homework) inclu	uing consultations	Additional work for exam preparation in the remedial exam period, including taking	
		the remedial exam from 0 - 30 hours.	
		the remedial exam from 0 - 30 hours.	
		Load structure: 320 hours (teaching) + 40 hours (preparation) + 30 hours (additional	
		work)	
Student responsibilities:			
-			
0	•••••••••••••••••••••••••••••••••••••••	c classes, class concerts and academy concerts, regular practice, active	
participation in seminars a	and international compe	etitions, listening to music (CD and DVD) and reading professional literature.	

Literature:
"Concerto for guitar and orchestra" (selection): M. Giuliani, L. Boccherini, M. Ponce, J. Rodrigo. H. Villa-Lobos, M. Castelnuovo-Tedesco, D. Bogdanović, L. Brower.
Forms of knowledge assessment and grading:
Exam program:
"Concerto for guitar and orchestra" (selection): M. Giuliani, L. Boccherini, M. Ponce, J. Rodrigo. H. Villa-Lobos, M.
Castelnuovo-Tedesco, D. Bogdanović, L. Brower.
Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points
91 - 100 ratings A
81 - 90 ratings B
71 - 80 reviews C
61 - 70 reviews D
51 - 60 reviews E
0 - 50 ratings
Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian,
English
Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović
Note: Additional information about the subject

	Subject:	Master - Guitar II		
Subject code	Subject's status	Semester	ECTS	Fond časova
	obligatory	II	15	2

Study programs for which it is organized: Master studies of the Music Academy, study program (studies last 4 semesters, 120 ECTS credits).
Conditionality to other subjects: Completed three-year basic studies at the Music Academy
Course objectives:
- Mastering the technique of playing the guitar and interpreting the literature for the guitar.
- Training for independent work on new compositions.
- Acquiring knowledge and skills to act as a concert guitarist and as a member of a chamber ensemble.
 Get to know, analyze, judge, evaluate and perform the repertoire for classical guitar from early music to modern trends of the 21st century. Get to know and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized. Apply the acquired technical skills to perform in a certain composition. Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art. to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata. Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions. Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation. Create your own opinion based on the collected information and be able to evaluate the heard examples. Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.
Teaching and learning methods: Lectures, exercises, concerts
reaching and rearining methods. Lectures, exercises, concerts

Course content				
Course content Preparatory week I week II week III week IV week VI week VII week VIII week IX week X week XI week XI week XI week XI week	1012 F. Sor, I G. Rego M.Ponc J.Rodrig H.Hag,	J.S.Bach: BWV 995- 998; BWV 1001-1006; BWV 1007- Selection of original compositions for guitar: M. Giuliani, De Fosa, N. Coste, D. Aguado, L. Legnani, N. Paganini, ondi, J. K. Mertz, F. Tarrega Selection of original compositions for guitar: J.Manen, ee, M.Castelnuovo-Tedesco, A.Jose, A.Ginastera, go, D.Bogdanović, L.Brower, HWHenze, F.Mompou, , A. Barios, FMToroba, W.Walton, B.Britten, uzunov et al.		
XIII week XIV week XV week XVI week Ending wees XVIII-XXI week	Content of the mandatory program: 1. Program lasting up to 45 minutes, composed of at least three compositions that contrast with each other in style, form and character			
In a week		In the semester		
	0 = 20 hours Structure: inutes of lectures	Teaching and final exam: (20 hours) x 16 = 320 hours Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (20 hours) = 40 hours		
18 hours and 30 minutes of work (preparation for labor colloquia, homework) inclue	atory exercises, for	Total load for the subject: 15 x 30 = 450 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.		
		Load structure: 320 hours (teaching) + 40 hours (preparation) + 30 hours (additional work)		
Student responsibilities:				
0	· • •	c classes, class concerts and academy concerts, regular practice, active etitions, listening to music (CD and DVD) and reading professional literature.		

Literature:

J.S.Bach: BWV 995- 998; BWV 1001-1006; BWV 1007-1012 Selection of original compositions for guitar: M. Giuliani, F. Sor, De Fosa, N. Coste, D. Aguado, L. Legnani, N. Paganini, G. Regondi, J. K. Mertz, F. Tarrega Selection of original compositions for guitar: J.Manen, M.Ponce, M.Castelnuovo-Tedesco, A.Jose, A.Ginastera, J.Rodrigo, D.Bogdanović, L.Brower, HWHenze, F.Mompou, H.Hag, A. Barios, FMToroba, W.Walton, B.Britten, A.Ourkuzunov et al. Forms of knowledge assessment and grading: Exam program: The program lasts up to 45 minutes and consists of at least three compositions that are contrasting in style and character Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points 91 - 100 ratings A 81 - 90 ratings B 71 - 80 reviews C 61 - 70 reviews D 51 - 60 reviews E 0 - 50 ratings Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović Note: Additional information about the subjectl

	Subject: Master - Guitar IV			IV
Subject code	Subject's status	Semester	ECTS	Fond časova
	obligatory	IV	17	2

Study programs for which it is organized: Master studies of the Music Academy, study program (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Completed three-year basic studies at the Music Academy

Course objectives:

- Mastering the technique of playing the guitar and interpreting the literature for the guitar.

- Training for independent work on new compositions.

- Acquiring knowledge and skills to act as a concert guitarist and as a member of a chamber ensemble.

Learning Outcomes:

The student will:

- Get to know, analyze, judge, evaluate and perform the repertoire for classical guitar from early music to modern trends of the 21st century.

- Get to know and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized.

- Apply the acquired technical skills to perform in a certain composition.

- Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.

- to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata.

- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.

- Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation. - Create your own opinion based on the collected information and be able to evaluate the heard examples.

- Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and the surname of the lecturer: Associate Prof. Danijel Cerović

Teaching and learning methods: Lectures, exercises, concerts

Course content				
Course content Preparatory week I week II week III week IV week VI week VII week VIII week IX week X week XI week XI week XI week XI week	1012 F. Sor, I G. Rego M.Ponc J.Rodrig H.Hag,	J.S.Bach: BWV 995- 998; BWV 1001-1006; BWV 1007- Selection of original compositions for guitar: M. Giuliani, De Fosa, N. Coste, D. Aguado, L. Legnani, N. Paganini, ondi, J. K. Mertz, F. Tarrega Selection of original compositions for guitar: J.Manen, ee, M.Castelnuovo-Tedesco, A.Jose, A.Ginastera, go, D.Bogdanović, L.Brower, HWHenze, F.Mompou, , A. Barios, FMToroba, W.Walton, B.Britten, uzunov et al.		
XIII week XIV week XV week XVI week Ending wees XVIII-XXI week	Content of the mandatory program: 1. Program lasting up to 45 minutes, composed of at least three compositions that contrast with each other in style, form and character			
In a week		In the semester		
	0 = 20 hours Structure: inutes of lectures	Teaching and final exam: (20 hours) x 16 = 320 hours Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (20 hours) = 40 hours		
18 hours and 30 minutes of work (preparation for labor colloquia, homework) inclue	atory exercises, for	Total load for the subject: 15 x 30 = 450 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.		
		Load structure: 320 hours (teaching) + 40 hours (preparation) + 30 hours (additional work)		
Student responsibilities:				
0	· • •	c classes, class concerts and academy concerts, regular practice, active etitions, listening to music (CD and DVD) and reading professional literature.		

Literature:

J.S.Bach: BWV 995- 998; BWV 1001-1006; BWV 1007-1012 Selection of original compositions for guitar: M. Giuliani, F. Sor, De Fosa, N. Coste, D. Aguado, L. Legnani, N. Paganini, G. Regondi, J. K. Mertz, F. Tarrega Selection of original compositions for guitar: J.Manen, M.Ponce, M.Castelnuovo-Tedesco, A.Jose, A.Ginastera, J.Rodrigo, D.Bogdanović, L.Brower, HWHenze, F.Mompou, H.Hag, A. Barios, FMToroba, W.Walton, B.Britten, A.Ourkuzunov et al. Forms of knowledge assessment and grading: Exam program: The program lasts up to 45 minutes and consists of at least three compositions that are contrasting in style and character Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points 91 - 100 ratings A 81 - 90 ratings B 71 - 80 reviews C 61 - 70 reviews D 51 - 60 reviews E 0 - 50 ratings Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović Note: Additional information about the subjectl

Course title:	Violin I Master			
Course code	Course status	Semester	ECTS credit	Classes for a week
	obligatory	I	14	2

Study programs for which it is organized: Academic Master Studies of the Music Academy, study program of Performing Arts (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Completed bachelor studies

Course objectives:

- Improving advanced techniques of playing the violin

- Development of auditory and expressive abilities.

- Introduction to complex literature for violin of all periods and styles.

- Improving the skills needed for independent work on a musical work

- Improving the ability to understand all musical styles

- Improving the ability to perform a musical work in all styles and create your own interpretation

Outcomes:

The student will be able to:

Has a fully developed ability to learn, self-motivation and independence in the preparation of a complex violin repertoire

Solves technical problems as well as intonation problems on his own

Performs advanced technical exercises and etudes provided by the study program

He publicly performs an advanced concert repertoire composed of various styles

He knows and performs the violin repertoire of the 20th and 21st centuries

He collaborates with various art ensembles

He knows and recognizes the elements of a musical work in detail

He contributes to the realization of the performance of a musical work with his ideas in accordance with its stylistic features

Master text memorization techniques

He decides on the repertoire he performs and on his further performing training

He decides on his musical expression

He performs at concerts and competitions

Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin, assistant

professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran

Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances

Course content							
The content is perform each student.	ed in an open curriculum, dynamically adapted to the prior knowledge and abilities of						
Mandatory content of the	Mandatory content of the course are:						
- technical exercises a	- technical exercises and etudes ,.						
- compositions of diffe	- compositions of different stylistic periods and forms						
performed and exams	During the year, the student is required to pass colloquia on which technical exercises, scales and etudes are performed and exams on which he will report works from the given literature (concert, sonata, virtuoso work and work for solo clarinet), one of which must be performed by heart.						
	student workload by subject						
<i>by week</i> 8 credits x 40/30 = 10 hours and 40 minutes	In the semester						
	Teaching and final exam: (10 hours and 40 minutes) x 16 = 170 hours and 40						
Structure:	<i>minutes</i> Necessary preparation before the beginning of the semester (administration,						
3 hours of lectures	enrollment, certification): 2 x (10 hours and 40 minutes) = 21 hours and 20 minutes						
0 hours of exercise	Total workload for the course: 8 x 30 = 240 hours Additional work for exam preparation in the remedial exam period, including taking the remedial						
7 hours and 40 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations	exam from 0 - 30 hours. Load structure: 170 hours and 40 minutes (teaching) + 21 hours and 20 minutes (preparation) + 30 hours (additional work)						
Student responsibilities:							
	ublic classes, class concerts and academy concerts, regular practice, active mpetitions, listening to music (CD and DVD) and reading professional literature.						
Literature:							
Bach- Sonatas and Partites for solo violin, Ysay	e- 6 solo sonatas, Paganini- 24 Caprices.						
Sarasate, Wieniawsky, Paganini- virtuoso compo	ositions for violin and piano						
Beethoven, Brahms, Schumann-Great chamber :	sonata for piano and violin						
Piece XX and XXI century							
Supplementary literature - In addition to the al the choice of the mentor, but also to take into	bove literature, it is possible to perform all compositions written for the violin, at account the suggestions of the student						
Forms of knowledge assessment and grading:							
Exam program:							
A recital composed of given compositions and additional literature							
Gradeing:							
<u>i</u>							

Arrivals: 30 points; Colloquium 20; Exams 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings F

Special note for the subject: languages in which it is possible to attend classes: English

Name and surname of the teacher who prepared the data: Vujadin Krivokapić

Note: Additional information about the subject

Course title:	Violin II Master			
Course code	Course status Semester ECTS credit Classes for a week			
	obligatory	П	14	2

Study programs for which it is organized: Academic Master Studies of the Music Academy, study program of Performing Arts (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Passed violin exam I MA

Course objectives:

- Improving advanced techniques of playing the violin

- Development of auditory and expressive abilities.

- Introduction to complex literature for violin of all periods and styles.

- Improving the skills needed for independent work on a musical work

- Improving the ability to understand all musical styles

- Improving the ability to perform a musical work in all styles and create your own interpretation

Outcomes: After the student passes this exam, they will be able to:

Has a fully developed ability to learn, self-motivation and independence in the preparation of a complex violin repertoire

Solves technical problems as well as intonation problems on his own

Performs advanced technical exercises and etudes provided by the study program

He publicly performs an advanced concert repertoire composed of various styles

He knows and performs the violin repertoire of the 20th and 21st centuries

He collaborates with various art ensembles

He knows and recognizes the elements of a musical work in detail

He contributes to the realization of the performance of a musical work with his ideas in accordance with its stylistic features

Master text memorization techniques

He decides on the repertoire he performs and on his further performing training

He decides on his musical expression

He performs at concerts and competitions

Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin, assistant

professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran

Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances

Course content						
The content is perform each student.	ed in an open curriculum, dynamically adapted to the prior knowledge and abilities of					
Mandatory content of t	Mandatory content of the course are:					
- technical exercises a	- technical exercises and etudes ,.					
- compositions of diffe	- compositions of different stylistic periods and forms					
performed and exams	udent is required to pass colloquia on which technical exercises, scales and etudes are on which he will report works from the given literature (concert, sonata, virtuoso work net), one of which must be performed by heart					
	student workload by subject					
By week	In the semester					
8 credits x 40/30 = 10 hours and 40 minutes	Teaching and final exam: (10 hours and 40 minutes) x 16 = 170 hours and 40					
Structure:	minutes Necessary preparation before the beginning of the semester (administration,					
3 hours of lectures	enrollment, certification): 2 x (10 hours and 40 minutes) = 21 hours and 20 minutes					
0 hours of exercise	Total workload for the course: 8 x 30 = 240 hours Additional work for exam preparation in the remedial exam period, including taking the remedial					
7 hours and 40 minutes of individual student work (preparation for laboratory exercises,	exam from 0 - 30 hours. Load structure: 170 hours and 40 minutes (teaching) + 21 hours and 20 minutes (preparation)					
for colloquia, homework) including consultations	+ 30 hours (additional work)					
Student responsibilities:						
-	ublic classes, class concerts and academy concerts, regular practice, active mpetitions, listening to music (CD and DVD) and reading professional literature.					
Literature:						
Required reading:						
Mozart- Violin Concertos (KV207, KV211, KV201	6, KV218, KV219)					
Big Concert (Brahms, Pagnini (no.1-no.6), Tchai	kovski, Sibelius, Prokofiev no.1, no.2, Stravinsky- Concerto in Re					
Supplementary literature - In addition to the a	bove literature, it is possible to perform a second concerto for violin and					
	o to take into account the suggestions of the student.					
Forms of knowledge assessment and grading:						
_						
Exam program:						
Concert of your choice from the literature						
Mercut vicin concerto						
Mozart- violin concerto						

-			
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Arrivals: 30 points; Colloquium 20; Exams 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings F

Special note for the subject: languages in which it is possible to attend classes: English

Name and surname of the teacher who prepared the data: Vujadin Krivokapić

Note: Additional information about the subject

Course title:	Violin III Master			
Course code	Course status	Semester	ECTS credit	Classes for a week
	obligatory	Ш	16	2

Study programs for which it is organized: Academic Master Studies of the Music Academy, study program of Performing Arts (studies last 4 semesters, 120 ECTS credits). Conditionality to other subjects: Passed violin exam II MA Course objectives: Improving the motor skills of the left and right hand **Designed dynamics** Mastering advanced violin playing techniques Developing auditory and expressive abilities. Getting to know the complex literature for violin of all periods and styles. Improving the skills needed for independent work on a musical work Improving the ability to understand all musical styles Improving the ability to perform a musical work in all styles and creating your own interpretation Outcomes: The student will be able to: He independently creates, expresses and realizes his own artistic concepts Solves technical problems as well as intonation problems on his own Performs advanced technical exercises and etudes provided by the study program He publicly performs an advanced concert repertoire composed of various styles He knows and performs the violin repertoire of the 20th and 21st centuries He collaborates with various art ensembles He knows and recognizes the elements of a musical work in detail He contributes to the realization of the performance of a musical work with his ideas in accordance with its stylistic features He independently develops his own solutions in violin issues and music in general Independently realizes the performance of the program in cooperation with other performers It advances articulation techniques and more complex playing techniques based on classical technique He knows and applies complex and modern playing techniques Master text memorization techniques He decides on the repertoire he performs and on his further performing training He decides on his musical expression He performs at concerts and competitions Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin, assistant professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances Course content The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student. Mandatory content of the course are: - technical exercises and etudes ... - compositions of different stylistic periods and forms During the year, the student is required to pass colloquia on which technical exercises, scales and etudes are performed and exams on which he will report works from the given literature (concert, sonata, virtuoso work and work for solo clarinet), one of which must be performed by heart. . student workload by subject

By week	In the semester
	Teaching and final exam: (10 hours and 40 minutes) x 16 = 170 hours and 40
8 credits x 40/30 = 10 hours and 40 minutes Structure:	minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (10 hours and 40 minutes) = 21 hours and 20 minutes
3 hours of lectures	20 minutes Total workload for the course: 8 x 30 = 240 hours Additional work for exam preparation in the remedial exam period, including taking the remedial
0 hours of exercise	exam from 0 - 30 hours. Load structure: 170 hours and 40 minutes (teaching) + 21 hours and 20 minutes (preparation) +
7 hours and 40 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations	30 hours (additional work)
Student responsibilities:	
	oublic classes, class concerts and academy concerts, regular practice, active ompetitions, listening to music (CD and DVD) and reading professional literature.
Literature:	
Bach- Sonatas and Partites for solo violin, Ysa	ye- 6 solo sonatas, Paganini- 24 Caprices.
Sarasate, Wieniawsky, Paganini- virtuoso comį	positions for violin and piano
Beethoven, Brahms, Schumann-Great chambe	r sonata for piano and violin
Piece XX and XXI century	
Supplementary literature - In addition to the a choice of the mentor, but also to take into acco	bove literature, it is possible to perform all compositions written for the violin, at the ount the suggestions of the student
Forms of knowledge assessment and grading:	
Exam program:	
Recital composed of works from the given and	supplementary literature
Gradeing:	
Arrivals: 30 points; Colloquium 20; Exams 50 p	points
91 - 100 ratings A	
81 - 90 ratings B	
71 - 80 reviews C	
61 - 70 reviews D	
51 - 60 reviews E	

Special note for the subject: languages in which it is possible to attend classes: English

Name and surname of the teacher who prepared the data: Vujadin Krivokapić

Note: Additional information about the subject

Course title:	Violin IV Master				
Course code	StCourse status	Semester	ECTS credit	Classes for a week	
	obligatory	IV	16	2	

Study programs for which it is organized: Academic Master Studies of the Music Academy, study program of Performing Arts
(studies last 4 semesters, 120 ECTS credits).
Conditionality to other subjects: Passed violin exam III MA
Course objectives:
Improving the motor skills of the left and right hand
Designed dynamics
Mastering advanced violin playing techniques
Developing auditory and expressive abilities.
Getting to know the complex literature for violin of all periods and styles.
Improving the skills needed for independent work on a musical work Improving the ability to understand all musical styles
Improving the ability to perform a musical work in all styles and creating your own interpretation Outcomes:
The student will be able to:
He independently creates, expresses and realizes his own artistic concepts Solves technical problems as well as intonation problems on his own Performs advanced technical exercises and etudes provided by the study program He publicly performs an advanced concert repertoire composed of various styles He knows and performs the violin repertoire of the 20th and 21st centuries He collaborates with various art ensembles He knows and recognizes the elements of a musical work in detail He contributes to the realization of the performance of a musical work with his ideas in accordance with its stylistic features He independently develops his own solutions in violin issues and music in general Independently realizes the performance of the program in cooperation with other performers It advances articulation techniques and more complex playing techniques based on classical technique He knows and applies complex and modern playing techniques Master text memorization techniques He decides on the repertoire he performs and on his further performing training He decides on this musical expression He performs at concerts and competitions
Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin, assistant
professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran
Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances

Course content							
The content is performe each student.	d in an open curriculum, dynamically adapted to the prior knowledge and abilities of						
	Mandatory content of the course are:						
	- technical exercises and etudes						
- compositions of differ	- compositions of different stylistic periods and forms						
- Preparing students fo	- Preparing students for the final exam						
performed and exams o	dent is required to pass colloquia on which technical exercises, scales and etudes are n which he will report works from the given literature (concert, sonata, virtuoso work et), one of which must be performed by heart						
	student workload by subject						
	in the semester Teaching and final exam: (21 hours and 20 minutes) x 16 = 341 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (21 hours and 20 minutes) = 42 hours and 40 minutes Total load for the subject: 16 x 30 = 480 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 480 (teaching) + 42 hours and 40 minutes (preparation) + 30 hours (additional work)						
	ovski, Sibelius, Prokofiev no.1, no.2, Stravinsky- Concerto in Re /e literature, it is possible to perform a second concerto for violin and orchestra, account the suggestions of the student						
Forms of knowledge assessment and grading:							
Exam program:							
Concert of your choice from the literature							
Mozart- violinski koncert							
Gradeing:							
Arrivals: 30 points; Colloquium 20; Exams 50 poi 91 - 100 ratings A	nts						

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings F

Special note for the subject: languages in which it is possible to attend classes: English

Name and surname of the teacher who prepared the data: Vujadin Krivokapić

Note: Additional information about the subject

Course title:	Violin I		
Course code	Course status	Semester	ECTS credit
	obligatory	I	13

Study programs for which it is organized: Academic basic studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Completed high school music - instrumental direction and successfully passed the entrance exam

Course objectives:

Mastering the technique of playing the violin and interpretation of violin literature.

Training for independent work in the analysis and interpretation of new compositions

Acquiring knowledge to make a candidate a successful concert violinist, chamber and orchestral musician.

Creating the basis for pedagogical work as a violin teacher in primary and secondary music school.

Preparation of candidates for orchestral and chamber music.

Learning outcomes:

The student will be able to:

Recognizes and defines the basic goals in mastering the violin repertoire.

Recognizes the difference between solo and chamber repertoire.

He is perfecting the technique of playing the violin with the program provided within the study program.

He has knowledge of violin works created in the 17th century - the Baroque period.

Establishes communication with a piano associate in performing works of solo and chamber literature.

It establishes the correlation of the left and right hand during the mastering of the basic etudes provided by the curriculum.
	ail, teaching associate Popovic Mladen, teaching e material: Lectures, exercises, consultations and	-
ethod of teaching and mastering the	Course content	hanic appearances
	The content is performed in an open curric prior knowledge and abilities of each stude	
	Mandatory content of the course are: - scales and triads (through three octaves)) with double notes
	- technical exercises of whims and etudes	,
		•
	- compositions of different stylistic periods	and IOFMS.
	During the year, the student is obliged to p exercises, scales and etudes are performer report works from the given literature (con work for solo violin), one of which must be	ed and exams on which he will cert, sonata, virtuoso work and
	student workload by subject	
	Sunday	In the semester
8 credits x 40/3	0 = 10 hours and 40 minutes	
0 h 7 hours and 40 minutes of indivi	Structure: ours of lectures ours of exercise dual student work (preparation for laboratory homework) including consultations	Teaching and final exam: (1 hours and 40 minutes) x 16 170 hours and 40 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 (10 hours and 40 minutes) 21 hours and 20 minutes Total workload for the course: 8 x 30 = 240 hours Additional work for exam preparation in the remedia exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 170 hours and 40 minutes (teaching) 21 hours and 20 minutes (preparation) + 30 hours (additional work)
actīve participation in seminars and professional literature. iterature: tide: Wolfhart 60 studies, Dont op.34	ances in public classes, class concerts and acade d international competitions, listening to music (C , Kreutzer 42 studies, Paganini 24 Caprices I-1006 Handel, Vivaldi, Corelli- Violin sonatas and	D and DVD) and reading

Forms of knowledge assessment and grading:

Colloquium program:

Scales (major and minor) triads + reduced and excessive, scale in thirds, sixths and octaves.

Two etudes from the literature

technical exercises

Exam program:

Sonata of your choice from the literature

A concert piece or virtuoso work of your choice from the literature

Gradeing:

Arrivals: 30 points; Colloquium 20; Exams 50 points

91 - 100 ratings A

- 81 90 ratings B 71 80 reviews C
- 61 70 reviews D 51 60 reviews E
- 0 50 ratings F

Special note for the subject: languages in which it is possible to attend classes: English

Name and surname of the teacher who prepared the data: Vujadin Krivokapić

Note: Additional information about the subject

Course title:	Violin II			
Course code	Course status	Semester	ECTS credit	Lesson number
	obligatory	II	13	2

Study programs for which it is organized: Academic basic studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Completed high school music - instrumental direction and successfully passed the entrance exam.

Course objectives:

Mastering the technique of playing the violin and interpretation of violin literature.

Training for independent work in the analysis and interpretation of new compositions

Acquiring knowledge to make a candidate a successful concert violinist, chamber and orchestral musician.

Creating the basis for pedagogical work as a violin teacher in primary and secondary music school.

Preparation of candidates for orchestral and chamber music.

Learning outcomes:

The student will be able to:

Recognizes and defines the basic goals in mastering the violin repertoire.

Recognizes the difference between solo and chamber repertoire.

He is perfecting the technique of playing the violin with the program provided within the study program.

He has knowledge of violin works created in the 17th century - the Baroque period.

Establishes communication with a piano associate in performing works of solo and chamber literature.

It establishes the correlation of the left and right hand during the mastering of the basic etudes provided by the curriculum.

Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin,

assistant professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran

Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances

Course content	
The content is performed in an open curric prior knowledge and abilities of each stude	
Mandatory content of the course are:	
- scales and triads with double notes	
- technical exercises of whims and etudes,	
- compositions of different stylistic periods	and forms.
During the year, the student is obliged to p exercises, scales and etudes are performe report works from the given literature (cond work for solo violin), one of which must be	d and exams on which he will ert, sonata, virtuoso work and
student workload by subject	
Sunday 8 credits x 40/30 = 10 hours and 40 minutes Structure: 3 hours of lectures 0 hours of exercise 7 hours and 40 minutes of individual student work (preparation for laboratory exercises, colloquia, homework) including consultations	In the semester Teaching and final exam: (10 hours and 40 minutes) x 16 = 170 hours and 40 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (10 hours and 40 minutes) = 21 hours and 20 minutes) = 21 hours and 20 minutes Total workload for the course: 8 x 30 = 240 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 170 hours and 40 minutes (teaching) + 21 hours and 20 minutes (preparation) + 30 hours (additional work)
Student responsibilities: Regular class attendance, performances in public classes, class concerts and acade active participation in seminars and international competitions, listening to music (Cl professional literature.	
Literature: Etide: Wolfhart 60 studies, Dont op.34, Kreutzer 42 studies, Paganini 24 Caprices. Bach, Sonatas and Parts for solo violin BWV 1001-1006. Handel- Violin Sonatas, Vivaldi Sonatas and similar authors of this violin form from the Baroque period. Virtuoso compositions that help the student to overcome specific technical problems in Wieniawski, Paganini, Veeuxtemps)	
Forms of knowledge assessment and grading:	
Colloquium program:	
Scales (major and minor) triads + reduced and excessive, scale in thirds, sixths and oct	aves.
Two etudes from the literature	
technical exercises	

Exam program:
Concert of your choice from the literature
A virtuoso work of choice from the literature
Gradeing:
Arrivals: 30 points; Colloquium 20; Exams 50 points
91 - 100 ratings A 81 - 90 ratings B 71 - 80 reviews C 61 - 70 reviews D 51 - 60 reviews E 0 - 50 ocjena F
Special note for the subject: languages in which it is possible to attend classes: English
Name and surname of the teacher who prepared the data: Vujadin Krivokapić

Note: Additional information about the subject

Course title:	Violin III			
Course code	Course status	Semester	ECTS credit	Lesson number
	obligatory	Ш	13	2

Study programs for which it is organized: Academic basic studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Passed violin exam II

Course objectives:

- Mastering the technique of playing the violin and interpretation of violin literature.

- Training for independent work in the analysis and interpretation of new compositions

- Acquiring knowledge so that the candidate would be a successful concert violinist, chamber and orchestral musician.

- Creating the basis for pedagogical work as a violin teacher in primary and secondary music school.

- Preparation of candidates for orchestral and chamber music.

Learning outcomes:

The student will be able to:

1. Uses knowledge from the basics of playing the violin repertoire during the realization of the class.

2. Performs independently in communication with a piano collaborator during rehearsals.

3. Improves the technique of playing the violin with a more technically demanding program.

4. Acquires the practice and routine that is needed during an independent performance in front of an audience

5. Recognizes the difference between styles and independently analyzes his approach in the interpretation of a particular work.

6. Has knowledge of music and violin literature that originated in the XIX century = the period of romanticism.

7. In communication with the mentor, analyzes and devises a plan of interpretation of a certain work (phase without an instrument) after which he approaches the practical elaboration.

8. Get acquainted with the issue of performing the duties of a violin teacher in lower music schools.

Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin,

assistant professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran

Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances

Course content		
	The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student.	
	Mandatory content of the course are:	
	- scales and triads (through four octaves) with double notes	
	- technical exercises of whims and etudes,	
	- compositions of different stylistic periods and forms.	
	During the year, the student is required to pass colloquia in which technical exercises, scales and etudes are performed and exams in which he will report works from the given literature (concert, sonata, virtuoso work and work for solo clarinet), one of which must be performed by heart.	
	student workload by subject	

By week	In the semester			
8 credits x 40/30 = 10 hours and 40 minutes	Teaching and final evens (10			
Structure: 3 hours of lectures	Teaching and final exam: (10 hours and 40 minutes) x 16 =			
	,			
0 hours of exercise	170 hours and 40 minutes			
7 hours and 40 minutes of individual work (preparation for laboratory exercises,	Necessary preparation			
colloquia, homework) including consultations	before the beginning of the			
	semester (administration,			
	enrollment, certification): 2 x			
	(10 hours and 40 minutes) =			
	21 hours and 20 minutes			
	Total workload for the			
	course: 8 x 30 = 240 hours			
	Additional work for exam			
	preparation in the remedial			
	exam period, including			
	taking the remedial exam			
	from 0 - 30 hours.			
	Load structure: 170 hours			
	and 40 minutes (teaching) +			
	21 hours and 20 minutes			
	(preparation) + 30 hours			
	(additional work)			
	(uuuuuunui ironiy			
Student responsibilities:				
Regular class attendance, performances in public classes, class concerts and academ				
active participation in seminars and international competitions, listening to music (CD	and DVD) and reading			
professional literature.				
Literature:				
Etide: Wolfhart 60 studies, Dont op.34, Kreutzer 42 studies, Paganini 24 Caprices, Fiorillo	36 studies, Rode 24 caprices			
Bach, Sonatas and Parts for solo violin BWV 1001-1006.				
Chamber sonata for piano and violin (Schumann op.105, Brahms op.100, Beethoven no.1-no.5, Schubert- Violin				
Sonatinas)				
Virtuoso compositions that help the student to overcome specific technical problems in	playing the violin (Sarasate,			
Wieniawski, Paganini, Veeuxtemps)				
Forms of knowledge assessment and grading:				
Colloquium program:				
Scales (major and minor) through four octaves with triads and guatrains + thirds, sixths,	actives and desimes			
Scales (major and minor) unough four octaves with thats and quatrants + thirds, sixins,	octaves and decimes			
Two etudes from the literature				
technical exercises				
Exam program:				
Sonata of your choice from the literature				
A piece for solo violin or a virtuoso work of your choice from the literature				
Gradeing:				
Arrivals: 30 points; Colloquium 20; Exams 50 points				
91 - 100 ratings A				
81 - 90 ratings B				
71 - 80 reviews C				
61 - 70 reviews D				
51 - 60 reviews E				
0 - 50 ratings F				
Special note for the subject: languages in which it is possible to attend classes: English				
Name and surname of the teacher who prepared the data: Vuiadin Krivokanić				

Note: Additional information about the subject

Course title	Violin IV			
Course code	Course status	Semester	ECTS credit	Lesson number
	obligatory	IV	13	2

Study programs for which it is organized: Academic basic studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Passed violin exam III

Course objectives:

- Mastering the technique of playing the violin and interpretation of violin literature.

- Training for independent work in the analysis and interpretation of new compositions

- Acquiring knowledge so that the candidate would be a successful concert violinist, chamber and orchestral musician.

- Creating the basis for pedagogical work as a violin teacher in primary and secondary music school.

- Preparation of candidates for orchestral and chamber music.

Learning outcomes:

The student will be able to:

Uses knowledge from the basics of playing the violin repertoire during the realization of the class.

He performs independently in communication with a piano collaborator during rehearsals.

He perfects the technique of playing the violin with a more technically demanding program.

He acquires the practice and routine that is needed during an independent performance in front of an audience

He sees the difference between styles and independently analyzes his approach in the interpretation of a particular work.

He has knowledge of music and violin literature that originated in the XIX century = the period of romanticism.

In communication with the mentor, he analyzes and devises a plan for the interpretation of a certain work (phase without an instrument), after which he approaches practical elaboration.

He gets acquainted with the problems of performing the duties of a violin teacher in lower music schools.

	l associate: full professor Begic Miran, associate pro			
assistant professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran				
lethod of teaching and mastering	the material: Lectures, exercises, consultations and	d public appearances		
	Course content			
	The content is performed in an open curr prior knowledge and abilities of each stud			
	Mandatory content of the course are:			
	- scales and triads (through four octaves)	with double notes		
	- technical exercises of whims and etude	S,		
	- compositions of different stylistic periods	s and forms.		
	During the year, the student is required to exercises, scales and etudes are perform report works from the given literature (con work for solo clarinet), one of which must	ned and exams in which he will ncert, sonata, virtuoso work and		
	student workload by subject			
credits x 40/30 = 10 hours and 40 mi tructure:	By week nutes	In the semester Teaching and final exam: (
hours of lectures hours of exercise hours and 40 minutes of individual olloquia, homework) including const	student work (preparation for laboratory exercises, ltations	hours and 40 minutes) x 10 170 hours and 40 minutes Necessary preparation before the beginning of the semester (administration enrollment, certification): 2 (10 hours and 40 minutes) 21 hours and 20 minutes Total workload for the course: 8 x 30 = 240 hour Additional work for exam preparation in the remedia exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 170 hours and 40 minutes (teaching) 21 hours and 20 minutes (preparation) + 30 hours (additional work)		
	rmances in public classes, class concerts and acad and international competitions, listening to music (21 hours and 20 min (preparation) + 30 hours (additional work) emy concerts, regular pract		

Literature:
Etide: Wolfhart 60 studies, Dont op.34, Kreutzer 42 studies, Paganini 24 Caprices, Fiorillo 36 studies, Rode 24 caprices Bach, Sonatas and Parts for solo violin BWV 1001-1006.
Chamber sonata for piano and violin (Schumann op.105, Brahms op.100, Beethoven no.1-no.5, Schubert- Violin Sonatinas)
Virtuoso compositions that help the student to overcome specific technical problems in playing the violin (Sarasate, Wieniawski, Paganini, Veeuxtemps)
Violin Concerto: Wieniawsky no.2, Bruch, Mendelssohn, Barber, Lalo, Saint-Saens (three movements) Tchaikovsky, Sibelius, Prokofiev no.1, Brahms (first movement)
Sidenus, Prokonev no. 1, Brannis (Inst movement)
Forms of knowledge assessment and grading:
Colloquium program:
Scales (major and minor) through four octaves with all double notes + triads and quartets
Two etudes from the literature
technical exercises
Exam program:
Concert of your choice from the literature
A concert piece or virtuoso work of your choice from the literature
Gradeing:
Arrivals: 30 points; Colloquium 20; Exams 50 points
91 - 100 ratings A
81 - 90 ratings B 71 - 80 reviews C
61 - 70 reviews D
51 - 60 reviews E 0 - 50 ratings F
v - sv raunys r
Special note for the subject: languages in which it is possible to attend classes: English
Name and surname of the teacher who prepared the data: Vujadin Krivokapić
Nets Additional information about the publicat
Note: Additional information about the subject

Course title:	Violina V			
Course code	Course status	Semester	ECTS credits	Lesson number
	obligatory	V	11	2

Study programs for which it is organized: Academic basic studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Passed violin exam IV

Course objectives:

- Mastering the technique of playing the violin and interpretation of violin literature.

- Training for independent work in the analysis and interpretation of new compositions

- Acquiring knowledge so that the candidate would be a successful concert violinist, chamber and orchestral musician.

- Creating the basis for pedagogical work as a violin teacher in primary and secondary music school.

- Preparation of candidates for orchestral and chamber music.

Learning outcomes:

The student will be able to:

-Actively participates in lectures and presents his vision and conception of the work he performs.

-Connects knowledge from other subjects (music history, style analysis, etc.) and applies them in the program he performs.

-Acquires the necessary routine that is necessary for public appearance.

- He / she is trained to independently perform pedagogical activity in lower and secondary music schools.

-He has a culture of chamber music.

Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin,

assistant professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran

Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances

	Course content	
	The content is performed in an open curric prior knowledge and abilities of each stude	
	Mandatory content of the course are:	
	- scales and triads (through four octaves)	with double notes
	- technical exercises of whims and etudes	
	- compositions of different stylistic periods	and forms.
	During the year, the student is required to exercises, scales and etudes are performe report works from the given literature (con- work for solo clarinet), one of which must b	ed and exams in which he will cert, sonata, virtuoso work and
	student workload by subject	
By we 8 credits x 40/30 = 10 hours and 40 minutes	eek	In the semester
8 credits X 40/30 = 10 hours and 40 minutes Structure: 3 hours of lectures 0 hours of exercise 7 hours and 40 minutes of individual student work colloquia, homework) including consultations	(preparation for laboratory exercises,	Teaching and final exam: (10 hours and 40 minutes) x 16 = 170 hours and 40 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (10 hours and 40 minutes) = 21 hours and 20 minutes Total workload for the course: 8 x 30 = 240 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 170 hours and 40 minutes (teaching) + 21 hours and 20 minutes (preparation) + 30 hours (additional work)
Student responsibilities: Regular class attendance, performances in active participation in seminars and interna professional literature.	public classes, class concerts and acade tional competitions, listening to music (C	my concerts, regular practice, D and DVD) and reading
Literature: Etide: Wolfhart 60 studies, Dont op.34, Kreutz Wieniawsky- etudes / caprices, Vieuxtemps- C Bach, Sonatas and Parts for solo violin BWV Chamber sonata for piano and violin (Schuma Sonatinas, Grieg- Violin Sonatas, Franck- Viol Virtuoso compositions that help the student t Wieniawski, Paganini, Veeuxtemps) Work XX, XXI century	Concert studies. 1001-1006. ann no.1,2, Brahms no1,2,3, Beethoven- Vi in Sonata)	iolin Sonatas, Schubert- Violin
Forms of knowledge assessment and grading	:	
Colloquium program:		
Scales (major, minor) through four octaves wi Dvije etide iz literature	th all double notes + triads and quartets	

	technical exercises		
	Exam program:		
	Sonata of your choice from the literature		
	A piece for solo violin or a virtuoso work of your choice from the literature		
	Gradeing:		
	Arrivals: 30 points; Colloquium 20; Exams 50 points		
	91 - 100 ratings A 81 - 90 ratings B 71 - 80 reviews C 61 - 70 reviews D 51 - 60 reviews E 0 - 50 ratings F		
	Posebnu naznaku za predmet: jezici na kojima je moguće pratiti nastavu : Engleski		
ļ	Ime i prezime nastavnika koji je pripremio podatke: Vujadin Krivokapić		
	Napomena: Dodatne informacije o predmetu		

Course title: Violin VI		/iolin VI		
Course code	Course status	Semester	ECTS credits	Lesson number
	obligatory	VI	11	2

Study programs for which it is organized: Academic basic studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Passed violin exam V

Course objectives:

- Mastering the technique of playing the violin and interpretation of violin literature.

- Training for independent work in the analysis and interpretation of new compositions

- Acquiring knowledge so that the candidate would be a successful concert violinist, chamber and orchestral musician.

- Creating the basis for pedagogical work as a violin teacher in primary and secondary music school.

- Preparation of candidates for orchestral and chamber music.

Learning outcomes:

The student will be able to:

-Actively participates in lectures and presents his vision and conception of the work he performs.

-Connects knowledge from other subjects (music history, style analysis, etc.) and applies them in the program he performs.

-Acquires the necessary routine that is necessary for public appearance.

- He / she is trained to independently perform pedagogical activity in lower and secondary music schools.

-He has a culture of chamber music.

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Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin,

assistant professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran

Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances

	Course content	
	The content is performed in an open curricul prior knowledge and abilities of each studen	
	Mandatory content of the course are:	
	- scales and triads (through four octaves) wit	h double notes
	- technical exercises of whims and etudes,	
	- compositions of different stylistic periods ar	nd forms.
	During the year, the student is required to pa exercises, scales and etudes are performed report works from the given literature (conce work for solo clarinet), one of which must be	and exams in which he will rt, sonata, virtuoso work and
student workload by subject		
By we	ek	In the semester
Structure: 3 hours of lectures 0 hours of exercise 7 hours and 40 minutes of individual student work (colloquia, homework) including consultations	(preparation for laboratory exercises,	Teaching and final exam: (10 hours and 40 minutes) x 16 170 hours and 40 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 2 (10 hours and 40 minutes) = 21 hours and 20 minutes Total workload for the course: 8 x 30 = 240 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 170 hours and 40 minutes (teaching) + 21 hours and 20 minutes (preparation) + 30 hours (additional work)
Student responsibilities: Regular class attendance, performances in active participation in seminars and internat professional literature.		

Literature: Etide: Wolfhart 60 studies, Dont op.34, Kreutzer 42 studies, Paganini 24 Caprices, Fiorillo 36 studies, Rode 24 caprices, Wieniawsky- etudes / caprices, Vieuxtemps- Concert studies. Bach, Sonatas and Parts for solo violin BWV 1001-1006. Chamber sonata for piano and violin (Schumann no.1,2, Brahms no1,2,3, Beethoven- Violin Sonatas, Schubert- Violin Sonatinas, Grieg- Violin Sonatas, Franck- Violin Sonata) Virtuoso compositions that help the student to overcome specific technical problems in playing the violin (Sarasate, Wieniawski, Paganini, Veeuxtemps) Work XX, XXI century Concert: Brahms, Sibelius, Tchaikovski, Paganini no.1-6 Prokofiev no.1,2, Stravinsky
Forms of knowledge assessment and grading:
Colloquium program:
Scales (major, minor) four octaves with all double notes + triads and quartets
Two etudes from the literature
technical exercises
Exam program:
Concert of your choice from the literature
A concert piece or virtuoso work of your choice from the literature
Gradeing:
Arrivals: 30 points; Colloquium 20; Exams 50 points
91 - 100 ratings A 81 - 90 ratings B 71 - 80 reviews C 61 - 70 reviews D 51 - 60 reviews E 0 - 50 ratings F
Special note for the subject: languages in which it is possible to attend classes: English
Name and surname of the teacher who prepared the data: Vujadin Krivokapić
Note: Additional information about the subject

	Name of the subject:		Guitar I	
Subject code	Subject's status	Semester	ECTS	Lessons per week
	obavezni	I	13	2

Study programs for which it is organized: Academic basic studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Completed high school music - instrumental direction and successfully passed the entrance exam.

Course objectives: - Mastering the technique of playing the guitar and interpreting guitar literature.

 Training for independent work on new compositions. Acquiring knowledge and skills to act as a concert guitarist and as a member of a chamber ensemble. Creating a basis for acquiring pedagogical qualifications - guitar teachers in music schools. 				
 Clearing a basis for acquiring pedagogical qualifications - guital teachers in music schools. Learning Outcomes: The student will: 				
Sadržaj predmeta				
Preparatory week I week II week IV week V week VI week VII week VII week XI week XI week XII week XII week XII week XVI week XV week XV week XVI week XVI week XVI week XVI week XVI week	Technical exercises: according to the choice of the mentor Scales (major / mol): through 2 octaves; thirds, sixths, triads - simultaneously and decomposed; Heitor Villa - Lobos: Twelve Etudes; Max Eschig, Paris 1927 Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980 Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982 Domenico Cimarosa ,: Sonatas, Zonibon Frank Martin: Four short pieces; Universal Edition, 1930 <u>Contents of the compulsory program for 1 semester</u> 1. Given concert etude 2. Composition written after 1950 3. Transcription of a one-movement Baroque sonata 4. One composition of your choice 5. Scales			
Student obligations				

weekly 13 credits x 40/30 = 17 hours and 20 minutes Structure: 1 hour and 30 minutes of lectures 15 hours and 50 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations	in the semester: Teaching and final exam: (17 hours and 20 minutes) x 16 = 277 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (17 hours and 20 minutes) = 34 hours and 40 minutes Total load for the subject: 13 x 30 = 390 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 277 hours and 20 minutes (teaching) + 34 hours and 40 minutes (preparation) + 30 hours (additional work)
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Student responsibilities:

Regular class attendance, performances in public classes, class concerts and academy concerts, regular practice, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature.

Literature:

- 1. Heitor Villa Lobos: Twelve Etudes; Max Eschig, Paris 1927
- 2. Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980
- 3. Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982
- 4. Domenico Cimarosa ,: Sonatas, Zonibon
- 5. Frank Martin: Four short pieces; Universal Edition, 1930

Forms of knowledge assessment and grading:

Colloquium program:

- Scales			
- Etude			
Exam program:			
Given concert etude			
Composition written after 1950			
Transcription of a single-movement Baroque sonata			
One composition of free choice			
Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points			
91 - 100 ratings A			
81 - 90 ratings B			
71 - 80 reviews C			
61 - 70 reviews D			
51 - 60 reviews E			
0 - 50 ratings			
Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English			
Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović			
Note: Additional information about the subject			

	Subject:	ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE I		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons

comp	oulsory	I	3	2p+3v
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Conditionality to other subjects: Successfully passed the entrance exam Course objectives: Mastering the technique of playing in orchestral orchestral practice Learning outcomes: The student: - knows and performs orchestral literature of different styles and genres - has practical and theoretical knowledge of joint music making - knows and develops their own technique - is aware of non-verbal communication with fellow members of the orchestra - is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone. Name and surname of teacher and associate: full professor Radovan Papović.			
Learning outcomes: The student: - knows and performs orchestral literature of different styles and genres - has practical and theoretical knowledge of joint music making - knows and develops their own technique - is aware of non-verbal communication with fellow members of the orchestra - is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone. Name and surname of teacher and associate: full professor Radovan Papović. Method of teaching and mastering the material: Lectures, practical work, exercises, public appearances			
The student: knows and performs orchestral literature of different styles and genres has practical and theoretical knowledge of joint music making knows and develops their own technique is aware of non-verbal communication with fellow members of the orchestra is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone. Name and surname of teacher and associate: full professor Radovan Papović. Method of teaching and mastering the material: Lectures, practical work, exercises, public appearances			
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 - is aware of non-verbal communication with fellow members of the orchestra - is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone. Name and surname of teacher and associate: full professor Radovan Papović. Method of teaching and mastering the material: Lectures, practical work, exercises, public appearances 			
 - is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone. Name and surname of teacher and associate: full professor Radovan Papović. Method of teaching and mastering the material: Lectures, practical work, exercises, public appearances 			
and color of the tone. Name and surname of teacher and associate: full professor Radovan Papović. Method of teaching and mastering the material: Lectures, practical work, exercises, public appearances			
Method of teaching and mastering the material: Lectures, practical work, exercises, public appearances			
Subject content			
Preparatory			
weeks			
I week II week III week III week III week IV week V week V week V week V week VI week VI week VIII week VIII week VIII week VIII week String Orchestra (Vn I, Vn II, Vl, Vc, Cb) Joining different groups of strings Getting acquainted with the planned literature or concert program IX week Introduction to a certain overture (Mozart, Beethoven) X week Connecting a group of strings with wind instruments (overture) Introduction to a given symphony (Haydn, Mozart) Making technically demanding places in a symphony XII week Making technically demanding places in a symphony Introduction to orchestral accompaniment String orchestra (violin, piano, flute) YIV week Preparations for the concert XVI week Preparations for the concert XVI week Viveek Fi			
STUDENT WORKLOAD			

weekly	in the semester			
<u>3 credits x 40/30 = 4 hours Structure:</u> <u>1 hour 30 min lecture</u> <u>2 hours and 15 minutes of exercise</u> <u>15 minutes of individual student work</u> (preparation for laboratory exercises, for colloquia, homework) including consultations	<u>Teaching and final exam: (4 hours) x 16 = 64 hours</u> <u>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (4 hours) = 8 hours</u> <u>Total workload for the course: 3 x 30 = 90 hoursAdditional work for exam</u> <u>preparation in the remedial exam period, including taking the remedial exam</u> <u>from 0 - 30 hours.</u> <u>Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional work)</u>			
List the obligations of students during classes: Regular visits, active work in classes, public performances, academy concerts				
Literature:				
- works of baroque composers				
works of classicism and romantici	ism to modern contemporary compositions			
Forms of knowledge assessment and grading: Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; Public appearances 20: Activity and commitment in class: 10				
Special note for the subject: Montenegrin.				
Name and surname of the teach	er who prepared the data: mr. Radovan Papović			
Note:				

	Subject:	ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE II		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	II	3	2p+3v

Conditionality to other subjects: Successfully passed exam Orchestra with knowledge of orchestral literature I

Course objectives: Mastering the technique of playing in orchestral orchestral practice

Learning outcomes:

The student:

- knows and performs orchestral literature of different styles and genres

- has practical and	theoretical knowledge of	of joint music making			
•	ops their own technique				
- is aware of non-verbal communication with fellow members of the orchestra					
is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation,					
dynamics and	I color of the tone.	ull professor Radovan Papović.			
Name and Sumame of	leacher and associate. It				
Method of teaching and	I mastering the material:	Lectures, practical work, exercises, public appearances			
Subject content	1				
Preparatory					
weeks					
l week					
ll week					
III week IV week V week	public performances of teacher. The repertoire	ed in an open curriculum, dynamics and program adapted to the needs of the Academy of Music, and other related study programs, at the choice of the includes artistic instrumental and vocal instrumental music from early music to			
V week	the music of the 21st ce	entury.			
VI week	String Orchestra (Vn I, V Joining different groups				
VIII week	Exercises with wooden	and tin blowers			
IX week		the planned literature or concert program overture (Mozart, Beethoven)			
X week	Connecting a group of s	strings with wind instruments (overture)			
XI week		symphony (Haydn, Mozart) anding places in the overture			
XII week	Making technically dem	anding places in a symphony			
XIII week		n of the overture and symphony			
XIV week	Rehearsal with soloist (Preparations for the cor				
XV week	Concert				
XVI week					
Final week					
XVIII-XXI week					
week		STUDENT WORKLOAD			
weel	<u>kly</u>	in the semester			
<u>3 credits x 40/30 = 4</u>		Teaching and final exam: (4 hours) x 16 = 64 hours			
<u>1 hour 30 m</u> 2 hours and 15 mir		Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (4 hours) = 8 hours			
5 minutes of individual	student work	Total workload for the course: 3 x 30 = 90 hoursAdditional work for exam			
preparation for laborator colloguia, homework) inc		preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.			
Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additiona work)					
List the obligations of	students during classes: R	Regular visits, active work in classes, public performances, academy concerts			
Literature:					
works of baroque con	nposers				
works of cla	ssicism and romanticisn	n to modern contemporary compositions			

Forms of knowledge assessment and grading: Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; Public appearances 20: Activity and commitment in class: 10

Special note for the subject: Montenegrin.

Name and surname of the teacher who prepared the data: mr. Radovan Papović

Note:

	Subject:	ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE III		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	Ш	3	2p+3v

Study programs for which it is organized: Academic master studies of the Music Academy, study program of Performing Arts, study program of General Music Pedagogy (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Successfully passed exam Orchestra with knowledge of orchestral literature II

Course objectives: Mastering the technique of playing in orchestral orchestral practice

Learning outcomes:

The student:

- knows and performs orchestral literature of different styles and genres
- has practical and theoretical knowledge of joint music making
- knows and develops their own technique
- is aware of non-verbal communication with fellow members of the orchestra
- is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone..

Name and surname of teacher and associate: full professor Radovan Papović.

Subject content					
Preparatory					
weeks					
l week					
II week					
III week	The content is performed in an onen surrisulum dynamics and program adapted to the peeds of				
IV week		ed in an open curriculum, dynamics and program adapted to the needs of f the Academy of Music, and other related study programs, at the choice of the			
V week	teacher. The repertoire	teacher. The repertoire includes artistic instrumental and vocal instrumental music from early music to			
V week	the music of the 21st c	the music of the 21st century.			
	String Orchestra (Vn I, Vn II, Vl, Vc, Cb)				
VII week	Joining different groups				
VIII week	Exercises with wooden and tin blowers Getting acquainted with the planned literature or concert program Introduction to a certain overture (Mozart, Beethoven) Connecting a group of strings with wind instruments (overture)				
IX week					
X week		Connecting a group of strings with wind instruments (overture) Introduction to a given symphony (Haydn, Mozart)			
XI week	Making technically den	Making technically demanding places in the overture			
XII week		Making technically demanding places in a symphony Introduction to orchestral accompaniment			
XIII week	Setting the interpretation	Setting the interpretation of the overture and symphony			
XIV week	Rehearsal with soloist Preparations for the co				
XV week	Concert				
XVI week					
Final week					
XVIII-XXI					
week					
	1	STUDENT WORKLOAD			
we	ekly	<u>u semester</u>			
<u>3 credits x 40/30 = 4 hours Structure:</u> <u>1 hour 30 min lecture</u> <u>2 hours and 15 minutes of exercise</u> <u>15 minutes of individual student work</u> (preparation for laboratory exercises, for colloquia, homework) including consultations		<u>Teaching and final exam: (4 hours) x 16 = 64 hours</u> <u>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (4 hours) = 8 hours</u> <u>Total workload for the course: 3 x 30 = 90 hoursAdditional work for exam</u> <u>preparation in the remedial exam period, including taking the remedial exam</u> <u>from 0 - 30 hours.</u> <u>Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional work)</u>			
List the obligations o	f students during classes: I	Regular visits, active work in classes, public performances, academy concerts			
Literature:					
- works of baroque co	mposers				
works of c	assicism and romanticis	m to modern contemporary compositions			
	assessment and grading: 0: Activity and commitme	Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; ent in class: 10			
Special note for the	subject: Montenegrin.				
Name ar	id surname of the teache	r who prepared the data: mr. Radovan Papović			
Note:					

	Subject:	ubject: ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE IV		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	IV	3	2p+3v

Conditionality to other subjects: Successfully passed exam Orchestra with knowledge of orchestral literature III

Course objectives: Mastering the technique of playing in orchestral orchestral practice

Learning outcomes:

The student:

- knows and performs orchestral literature of different styles and genres

- has practical and theoretical knowledge of joint music making

- knows and develops their own technique

- is aware of non-verbal communication with fellow members of the orchestra

 - is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone...

Name and surname of teacher and associate: full professor Radovan Papović.

Subject content					
Preparatory					
weeks					
l week					
II week					
III week					
IV week		The content is performed in an open curriculum, dynamics and program adapted to the needs of public performances of the Academy of Music, and other related study programs, at the choice of the			
V week	teacher. The repertoire includes artistic instrumental and vocal instrumental music from early music to				
	the music of the 21st	the music of the 21st century.			
VI week	String Orchestra (Vn I, Vn II, VI, Vc, Cb)				
VII week		Joining different groups of strings Exercises with wooden and tin blowers			
VIII week	Getting acquainted with the planned literature or concert program Introduction to a certain overture (Mozart, Beethoven)				
IX week					
X week	Connecting a group of strings with wind instruments (overture) Introduction to a given symphony (Haydn, Mozart)				
XI week	Making technically de	Making technically demanding places in the overture			
XII week		Making technically demanding places in a symphony			
XIII week	Setting the interpretat	Introduction to orchestral accompaniment Setting the interpretation of the overture and symphony			
XIV week	Rehearsal with solois Preparations for the c	Rehearsal with soloist (violin, piano, flute)			
XV week	Concert	oncen			
XVI week					
Final week					
XVIII-XXI					
week					
WCCK		STUDENT WORKLOAD			
Wee	eklv	in the semester			
15 minutes of individual	<u>nin lecture</u> inutes of exercise student work	<u>Teaching and final exam: (4 hours) x 16 = 64 hours</u> <u>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (4 hours) = 8 hours</u> <u>Total workload for the course: 3 x 30 = 90 hoursAdditional work for exam</u> <u>total workload for the course: 3 x 30 = 90 hoursAdditional work for exam</u>			
(preparation for laborate colloquia, homework) in		preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.			
		Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional			
		work)			
List the obligations of	students during classes:	Regular visits, active work in classes, public performances, academy concerts			
Literature:					
- works of baroque co	mposers				
works of cl	assicism and romantici	sm to modern contemporary compositions			
Forms of knowledge a	ssessment and grading): Activity and commitm	g: Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points;			
Special note for the	subject: Montenegrin.				
Name an	d surname of the teach	er who prepared the data: mr. Radovan Papović			
Note:					

	Subject:	Ibject: ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE I		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	I	3	2p+3v

Conditionality to other subjects: Successfully passed the entrance exam

Course objectives: Mastering the technique of playing in an orchestra and gaining orchestral practice

Learning outcomes:

The student:

- knows and performs orchestral literature of different styles and genres

- has practical and theoretical knowledge of joint music making

- knows and develops their own technique

- is aware of non-verbal communication with fellow members of the orchestra

- is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone...

Name and surname of teacher and associate: full professor Radovan Papović

Subject content					
Preparator	rv				
weeks	. ,				
l week					
ll week					
III week		The content is performed in an energy survivulues durantics and pressure edented to the peeds of			
IV week		The content is performed in an open curriculum, dynamics and program adapted to the needs of public performances of the Academy of Music, and other related study programs, at the choice of the			
V week		teacher. The repertoire includes artistic instrumental and vocal instrumental music from early music to			
	•	the music of the 21st ce	entury.		
VI week		String Orchestra (Vn I, Vn II, VI, Vc, Cb)			
VII week		Joining different groups of strings Exercises with wooden and tin blowers			
VIII week		Getting acquainted with the planned literature or concert program Introduction to a certain overture (Mozart, Beethoven)			
IX week					
X week		Connecting a group of strings with wind instruments (overture) Introduction to a given symphony (Haydn, Mozart)			
XI week		Making technically demanding places in the overture			
XII week		Making technically demanding places in a symphony Introduction to orchestral accompaniment			
XIII week		Introduction to orchestral accompaniment Setting the interpretation of the overture and symphony			
XIV week		Rehearsal with soloist (Preparations for the cor			
XV week		Concert			
XVI week					
Final week	k				
XVIII-XXI					
week					
			STUDENT WORKLOAD		
			in the semester		
	weekl	Y	Teaching and final exam: (4 hours) x 16 = 64 hours		
		hours Structure:	Necessary preparation before the beginning of the semester (administration,		
	<u>ur 30 mi</u>	<u>lecture</u> ites of exercise	enrollment, certification): 2 x (4 hours) = 8 hours Total workload for the course: 3 x 30 = 90 hoursAdditional work for exam		
<u>15 minutes of indi</u>			preparation in the remedial exam period, including taking the remedial exam		
(preparation for la	boratory	exercises, for	from 0 - 30 hours.		
colloquia, homewo	ork) incli		Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional		
		<u>\</u>	work)		
List the obligation	ions of st	udents during classes: R	Regular visits, active work in classes, public performances, academy concerts		
Litoroturo					
Literature:					
- works by baroqu	le compo	osers for strings			
works	of class	cism and romanticism to	modern and contemporary compositions		
Forms of knowle	edge ass	essment and grading:	Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; Public		
appearances 20: /	Activity a	and commitment in class:	10		
Special note fr	or the c	ıbject: Montenegrin.			
Special note it	or the st	ibject. Montenegrin.			
Nar	me and	surname of the teacher	who prepared the data: mr. Radovan Papović		
Not	te:				

	Subject:	ect: ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE II		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	II	3	2p+3v

Conditionality to other subjects: Successfully passed exam Orchestra with knowledge of orchestral literature I

Course objectives: Mastering the technique of playing in an orchestra and gaining orchestral practice

Learning outcomes:

The student:

- knows and performs orchestral literature of different styles and genres

- has practical and theoretical knowledge of joint music making

- knows and develops their own technique

- is aware of non-verbal communication with fellow members of the orchestra

- is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone...

Name and surname of teacher and associate: full professor Radovan Papović

Subject content					
Preparatory					
weeks					
I week					
II week					
III week	The content is nextern	The content is performed in an open surriculum dynamics and program adapted to the peeds of			
IV week		ed in an open curriculum, dynamics and program adapted to the needs of the Academy of Music, and other related study programs, at the choice of the			
V week	teacher. The repertoire	e includes artistic instrumental and vocal instrumental music from early music to			
V week	the music of the 21st c	entury.			
		String Orchestra (Vn I, Vn II, Vl, Vc, Cb)			
VII week	Joining different groups				
VIII week		Exercises with wooden and tin blowers Getting acquainted with the planned literature or concert program			
IX week		Introduction to a certain overture (Mozart, Beethoven)			
X week		Connecting a group of strings with wind instruments (overture) Introduction to a given symphony (Haydn, Mozart)			
XI week	Making technically dem	nanding places in the overture			
XII week		Making technically demanding places in a symphony			
XIII week	Setting the interpretation	Introduction to orchestral accompaniment Setting the interpretation of the overture and symphony			
XIV week	Rehearsal with soloist Preparations for the co				
XV week	Concert				
XVI week					
Final week					
XVIII-XXI					
week					
		STUDENT WORKLOAD			
		in the semester			
<u>w</u>	eekly	Teaching and final exam: (4 hours) x 16 = 64 hours			
3 credits x 40/30	= 4 hours Structure:	Necessary preparation before the beginning of the semester (administration,			
) min lecture	enrollment, certification): $2 \times (4 \text{ hours}) = 8 \text{ hours}$			
15 minutes of individu	minutes of exercise al student work	Total workload for the course: 3 x 30 = 90 hoursAdditional work for exam preparation in the remedial exam period, including taking the remedial exam			
(preparation for laboration	atory exercises, for	from 0 - 30 hours.			
colloquia, homework)		Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional			
		work)			
List the obligations	of students during classes: I	Regular visits, active work in classes, public performances, academy concerts			
Literature:					
- works by baroque co	mposers for strings				
works of a	lassicism and romanticism to	o modern and contemporary compositions			
Forms of knowledge	assessment and grading:	Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; Public			
appearances 20: Activ	vity and commitment in class	x: 10			
Operated motor for th	o oubioot: Manter				
Special note for th	e subject: Montenegrin.				
Name	and surname of the teache	r who prepared the data: mr. Radovan Papović			
Note:					

	Subject:	ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE III		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	111	3	2p+3v

Conditionality to other subjects: Successfully passed exam Orchestra with knowledge of orchestral literature II

Course objectives: Mastering the technique of playing in an orchestra and gaining orchestral practice

Learning outcomes:

The student:

- knows and performs orchestral literature of different styles and genres

- has practical and theoretical knowledge of joint music making

- knows and develops their own technique

- is aware of non-verbal communication with fellow members of the orchestra

- is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone...

Name and surname of teacher and associate: full professor Radovan Papović

Subject content					
Preparatory					
weeks					
l week					
II week					
III week	The content is performe	The content is performed in an open curriculum, dynamics and program adapted to the needs of			
IV week	The content is performed in an open curriculum, dynamics and program adapted to the needs of public performances of the Academy of Music, and other related study programs, at the choice of the				
V week		includes artistic instrumental and vocal instrumental music from early music to			
VI week	the music of the 21st ce	entury.			
VII week	String Orchestra (Vn I, V				
VIII week	Joining different groups Exercises with wooden				
IX week	Getting acquainted with	the planned literature or concert program			
X week	Introduction to a certain overture (Mozart, Beethoven) Connecting a group of strings with wind instruments (overture)				
XI week	Introduction to a given s	symphony (Haydn, Mozart)			
XII week		Making technically demanding places in the overture Making technically demanding places in a symphony			
XIII week	Introduction to orchestra	Introduction to orchestral accompaniment			
XIII week	Setting the interpretation Rehearsal with soloist (n of the overture and symphony violin, piano, flute)			
XV week	Preparations for the cor				
XVI week	Concert				
AVI WEEK					
Final week					
Final week					
XVIII-XXI					
week		STUDENT WORKLOAD			
we	ekly	in the semester			
	= 4 hours Structure: min lecture	<u>Teaching and final exam: (4 hours) x 16 = 64 hours</u> Necessary preparation before the beginning of the semester (administration,			
2 hours and 15 n	ninutes of exercise	enrollment, certification): 2 x (4 hours) = 8 hours			
<u>15 minutes of individua</u> (preparation for laborat		Total workload for the course: 3 x 30 = 90 hoursAdditional work for exam preparation in the remedial exam period, including taking the remedial exam			
colloquia, homework) in		from 0 - 30 hours.			
		Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional			
	7	work)			
List the obligations c	f students during classes: R	Regular visits, active work in classes, public performances, academy concerts			
1 Manual Inc.					
Literature:					
- works by baroque cor	nposers for strings				
		modern and contemporary compositions			
	assessment and grading: ty and commitment in class:	Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; Public : 10			
Special note for the	e subject: Montenegrin.				
Name a	nd surname of the teacher	who prepared the data: mr. Radovan Papović			
Note:		· · · · · · · · · · · · · · · · · · ·			
Note:					

	Subject:	ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE IV		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	IV	3	2p+3v

Conditionality to other subjects: Successfully passed exam Orchestra with knowledge of orchestral literature III

Course objectives: Mastering the technique of playing in an orchestra and gaining orchestral practice

Learning outcomes:

The student:

- knows and performs orchestral literature of different styles and genres
- has practical and theoretical knowledge of joint music making
- knows and develops their own technique
- is aware of non-verbal communication with fellow members of the orchestra
- - is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone...

Name and surname of teacher and associate: full professor Radovan Papović

Subject content				
Preparatory				
weeks				
I week				
II week				
III week	The content is performed	The content is performed in an energy survivulue dynamics and pressure adapted to the people of		
IV week		The content is performed in an open curriculum, dynamics and program adapted to the needs of public performances of the Academy of Music, and other related study programs, at the choice of the		
V week	teacher. The repertoire i	teacher. The repertoire includes artistic instrumental and vocal instrumental music from early music to		
VI week	the music of the 21st cer	the music of the 21st century.		
VI week		String Orchestra (Vn I, Vn II, Vl, Vc, Cb)		
		Joining different groups of strings Exercises with wooden and tin blowers		
VIII week	Getting acquainted with	Getting acquainted with the planned literature or concert program		
IX week		Introduction to a certain overture (Mozart, Beethoven)		
X week		Connecting a group of strings with wind instruments (overture) Introduction to a given symphony (Haydn, Mozart)		
XI week		Making technically demanding places in the overture		
XII week		Making technically demanding places in a symphony Introduction to orchestral accompaniment		
XIII week		Setting the interpretation of the overture and symphony		
XIV week		Rehearsal with soloist (violin, piano, flute) Preparations for the concert		
XV week	Concert			
XVI week				
Final week				
XVIII-XXI				
week				
		STUDENT WORKLOAD		
<u> </u>	veekly	in the semester		
<u>3 credits x 40/30 = 4 hours Structure:</u> <u>1 hour 30 min lecture</u> <u>2 hours and 15 minutes of exercise</u> <u>15 minutes of individual student work</u>		<u>Teaching and final exam: (4 hours) x 16 = 64 hours</u> <u>Necessary preparation before the beginning of the semester (administration,</u> <u>enrollment, certification): 2 x (4 hours) = 8 hours</u> <u>Total workload for the course: 3 x 30 = 90 hoursAdditional work for exam</u> preparation in the remedial exam period, including the remedial exam		
	preparation for laboratory exercises, for preparation in the remedial exam period, including taking the remedial exam colloquia, homework) including consultations from 0 - 30 hours.			
		oad structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional		
	<u>w</u>	vork)		
List the obligation	s of students during classes: Re	egular visits, active work in classes, public performances, academy concerts		
Literature:				
- works by baroque of	composers for strings			
 - works of classicism and romanticism to modern and contemporary compositions 				
Forms of knowledg	e assessment and grading: A	Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; Public		
	ivity and commitment in class:			
Special note for	he subject: Montenegrin.			
Name	and surname of the teacher	who prepared the data: mr. Radovan Papović		
Note:				

	Subject:	ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE V		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	v	3	2p+3v

Conditionality to other subjects: Successfully passed exam Orchestra with knowledge of orchestral literature IV Course objectives: Mastering the technique of playing in an orchestra and gaining orchestral practice

Learning outcomes:

The student:

- knows and performs orchestral literature of different styles and genres

- has practical and theoretical knowledge of joint music making

- knows and develops their own technique

- is aware of non-verbal communication with fellow members of the orchestra

- is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone...

Name and surname of teacher and associate: full professor Radovan Papović

Subject content				
Preparato				
weeks	, ,			
I week				
ll week				
III week	The content is performed in an o	The content is performed in an open curriculum, dynamics and program adapted to the needs of		
IV week	public performances of the Acad	public performances of the Academy of Music, and other related study programs, at the choice of the		
V week		teacher. The repertoire includes artistic instrumental and vocal instrumental music from early music to the music of the 21st century.		
VI week	,			
VII week		String Orchestra (Vn I, Vn II, VI, Vc, Cb) Joining different groups of strings		
VIII week	Exercises with wooden and tin b	Exercises with wooden and tin blowers		
IX week	Introduction to a certain overture	Getting acquainted with the planned literature or concert program Introduction to a certain overture (Mozart, Beethoven)		
X week		Connecting a group of strings with wind instruments (overture)		
XI week	Making technically demanding p	Introduction to a given symphony (Haydn, Mozart) Making technically demanding places in the overture		
XII week		Making technically demanding places in a symphony		
XIII week	Setting the interpretation of the o	Introduction to orchestral accompaniment Setting the interpretation of the overture and symphony		
XIV week	Rehearsal with soloist (violin, pia Preparations for the concert	Rehearsal with soloist (violin, piano, flute) Preparations for the concert		
XV week	Concert			
XVI week				
Final wee	k			
XVIII-XXI				
week				
	weekly	INT WORKLOAD in the semester		
	weekiy	in the semester		
<u>1 ho</u> <u>2 hours and</u> <u>15 minutes of ind</u> (preparation for la	15 minutes of exercise ividual student work aboratory exercises, for vork) including consultations	<u>Teaching and final exam: (4 hours) x 16 = 64 hours</u> <u>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (4 hours) = 8 hours</u> <u>Total workload for the course: 3 x 30 = 90 hoursAdditional work for exam</u> <u>preparation in the remedial exam period, including taking the remedial exam</u> <u>from 0 - 30 hours.</u> <u>Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional work)</u>		
List the obligat	ions of students during classes: Regular v	isits, active work in classes, public performances, academy concerts		
Literature:				
- works by baroqu	ue composers for strings			
works	of classicism and romanticism to modern	and contemporary compositions		
	edge assessment and grading: Arrivals: Activity and commitment in class: 10	30 points; Colloquia (two per semester) 20; Exams 20 points; Public		
Special note f	or the subject: Montenegrin.			
Na	me and surname of the teacher who pro	epared the data: mr. Radovan Papović		
	Note:			
L				

	Subject:	ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE VI		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	VI	3	2p+3v

Conditionality to other subjects: Successfully passed exam Orchestra with knowledge of orchestral literature V

Course objectives: Mastering the technique of playing in an orchestra and gaining orchestral practice

Learning outcomes:

The student:

- knows and performs orchestral literature of different styles and genres

- has practical and theoretical knowledge of joint music making

- knows and develops their own technique

- is aware of non-verbal communication with fellow members of the orchestra

- is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone...

Name and surname of teacher and associate: full professor Radovan Papović
Subject content				
Preparatory				
weeks				
-				
I week				
II week				
III week	The content is perform	ed in an open curriculum, dynamics and program adapted to the needs of		
IV week	public performances o	f the Academy of Music, and other related study programs, at the choice of the		
V week		e includes artistic instrumental and vocal instrumental music from early music to		
VI week	the music of the 21st of	entury.		
VII week		String Orchestra (Vn I, Vn II, Vl, Vc, Cb)		
VIII week	Joining different group Exercises with wooder			
IX week	Getting acquainted wit	h the planned literature or concert program		
X week		n overture (Mozart, Beethoven) strings with wind instruments (overture)		
X week	Introduction to a given	symphony (Haydn, Mozart)		
		nanding places in the overture nanding places in a symphony		
XII week	Introduction to orchest	ral accompaniment		
XIII week	Setting the interpretation Rehearsal with soloist	on of the overture and symphony (violin, piano, flute)		
XIV week XV week	Preparations for the co			
	Concert			
XVI week				
Final week				
XVIII-XXI				
week				
	akh	STUDENT WORKLOAD		
we	ekly	in the semester		
1 hour 30	ory exercises, for	<u>Teaching and final exam: (4 hours) x 16 = 64 hours</u> <u>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (4 hours) = 8 hours</u> <u>Total workload for the course: 3 x 30 = 90 hoursAdditional work for exam</u> <u>preparation in the remedial exam period, including taking the remedial exam</u> <u>from 0 - 30 hours.</u> <u>Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional work)</u>		
List the obligations of	or students during classes:	Regular visits, active work in classes, public performances, academy concerts		
Literature:				
- works by baroque cor	mposers for strings			
		o modern and contemporary compositions		
	assessment and grading ty and commitment in class	: Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; Public s: 10		
Special note for the	e subject: Montenegrin.			
· · · · · · · · · · · · · · · · · · ·		er who prepared the data: mr. Radovan Papović		
Note:				
Note:				

	Subject: Piano I			
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	I	14	2

Study programs for which it is organized: Academic master studies of the Music Academy, study program of Performing Arts (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Completed undergraduate studies in Performing Arts

Course study objectives:

- Mastering the technique of the piano playing and interpretation of piano literature
- Training for independent work on new compositions
- Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist.
- Creating the basis for acquiring pedagogical qualifications piano teachers in music schools.

Learning outcomes:

Student will:

- Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism
- Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized
- Apply technical skills to perform a certain composition,,
- Acquire piano repertoire
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation
- Create your own opinion based on the collected information and be able to evaluate the heard examples,
- Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

Subject content					
Subject content					
	ntent is performed in an open curriculum, dynamics adapted to the prior knowledge and s of each student.				
- Tech	Work on: - Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Mošeles, etc.)				
- At lea - 2 pre work b - Class - At lea - At lea	 Moškovski, Mošeles, etc.) At least two concert etudes, one of which must be by Chopin, Lista, Rachmaninov, Debussy 2 preludes and fugues from Johann Sebastian Bach's Well-Tempered Piano or one larger baroque work by J.S. Bach, F. Handel; that is, several works by Kupren, Ramo, Skarlati Classical sonata, variations or rondo (W. A. Mozart, J. Haydn, F. Schubert, L. W. Beethoven) At least one major romantic work or cycle lasting about 20 minutes At least one part of the XX or XXI century Piano concerto 				
	STUDENT WORKLOAD				
$\frac{\text{weekly}}{14 \text{ credits } x 40/30 = 18 \text{ hours and}}$ $\frac{\text{Structure:}}{4 \text{ hours of lectures}}$ $\frac{4 \text{ hours of exercise}}{2 \text{ hours of exercise}}$ 12 hours and 40 minutes of individual	Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (18 hours and 40 minutes) = 37 hours and 20 minutes Total load for the subject: $14 \times 30 = 420$ hours				
work (preparation for laboratory exe					
colloquia, homework) including cons	Load structure: 298 hours and 40 minutes (teaching) + 37 hours and 20 minutes (preparation) + 30 hours (additional work)				
Student responsibilities:					
reading professional I Literature: Representation of the following au JS Bach: Prelude and Fugues, To VAMocart: Sonatas, Fantasies, Va Piano Concertos, Variations, F. Cl Berzeza, Barcarola, Piano Concer cycle, Piano Concertos, JR Schun Piano Concerto, Sonata, J. Brahm Mirroirs, Piano Concertos, Sonatir Preludes, Sonatas, Variations , S.					
Forms of knowledge assessme	nt and grading:				
-					
Exam program:					
Piano concert or recital lasting 50 minutes					
Note:. The exam is performed by	heart				
Rating:					
-	· Exam 50 pointe				
Arrivals: 30 points; Colloquium 20 91 - 100 grade A	, Exam ou points				
J.					
81 - 90 grade B					

- 71 80 grade C
- 61 70 grade s D
- 51 60 grade E
- 0 50 grade F

Special note for the subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

	Subject: Piano II			
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	II	14	2

Study programs for which it is organized: Academic master studies of the Music Academy, study program of Performing Arts (studies last 4 semesters, 120 ECTS credits).				
Conditio	onality for other subjects: Successfully passed the Piano I exam			
Course	study objectives:			
- - - Learnin	Mastering the technique of the piano playing and interpretation of piano literature Training for independent work on new compositions Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist. Creating the basis for acquiring pedagogical qualifications – piano teachers in music schools. g outcomes:			
Student - - - - - - - - - - -	 will: Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized Apply technical skills to perform a certain composition,, Acquire piano repertoire Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions Distinguish the stylistic features of a given program and develop the skills of their correct interpretation Create your own opinion based on the collected information and be able to evaluate the heard examples, Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians. 			

Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović					
Method of teaching and	mastering the materia	al: Lectures, exercises, concert practice			
Subject content	1				
	The content is perforr abilities of each stude	ned in an open curriculum, dynamics adapted to the prior knowledge and ent.			
	 Work on: Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Mošeles, etc.) At least two concert etudes, one of which must be by Chopin, Lista, Rachmaninov, Debussy 2 preludes and fugues from Johann Sebastian Bach's Well-Tempered Piano or one larger baroque work by J.S. Bach, F. Handel; that is, several works by Kupren, Ramo, Skarlati Classical sonata, variations or rondo (W. A. Mozart, J. Haydn, F. Schubert, L. W. Beethoven) At least one major romantic work or cycle lasting about 20 minutes At least one part of the XX or XXI century Piano concerto 				
	ł	STUDENT WORKLOAD			
weekl 14 credits x 40/30 = 18 H Structur 4 hours of 1 2 hours of ce 12 hours and 40 minutes of work (preparation for labor- colloquia, homework) include	ours and 40 minutes ure: lectures exercise individual student atory exercises, for	in the semester Teaching and final exam: (18 hours and 40 minutes) x 16 = 298 hours and 40 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (18 hours and 40 minutes) = 37 hours and 20 minutes Total load for the subject: 14 x 30 = 420 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 298 hours and 40 minutes (teaching) + 37 hours and 20 minutes (preparation) + 30 hours (additional work)			
practice, activ		nces in public classes, class concerts and academy concerts, regular inars and international competitions, listening to music (CD and DVD) and			
Representation of the follo	owing authors is require	ed:			
VAMocart: Sonatas, Fant Piano Concertos, Variatic Berzeza, Barcarola, Piano cycle, Piano Concertos, J Piano Concerto, Sonata, Mirroirs, Piano Concertos Preludes, Sonatas, Variat	asies, Variations, Piano ons, F. Chopin: Etudes, o Concertos, Variations IR Schumann: Fantasy, J. Brahms: Sonatas Val a, Sonatina, A. Scriabin: tions, S. Prokofiev: Sor	n Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, O Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, , Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage Chryslerian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: riations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, natas, Etudes, Piano Concertos, Đ. Ligeti: Etudes, Music of the Little Riders O. nberg, A. Berg, I. Stravinsky, A. Webern.			
Forms of knowledge assessment and grading:					
Exam program:					
Piano concert or recital la	sting 50 minutes				
Note:. The exam is perfor	med by heart				
Rating:					

Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 grade A

- 81 90 grade B
- 71 80 grade C
- 61 70 grade s D
- 51 60 grade E
- 0 50 grade F

Special note for the subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

Note: Additional information about the subject

	Subject:		Piano III	
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	III	16	2

Study programs for which it is organized: Academic master studies of the Music Academy, study program of Performing Arts (studies last 4 semesters, 120 ECTS credits).

Conditionality for other subjects: Successfully passed the Piano II exam

Course study objectives:

- Mastering the technique of the piano playing and interpretation of piano literature
- Training for independent work on new compositions
- Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist.
- Creating the basis for acquiring pedagogical qualifications piano teachers in music schools.

Learning outcomes:

Student will:

- Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism
 Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus
- and the tone to be realized
- Apply technical skills to perform a certain composition,,
- Acquire piano repertoire
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation
- Create your own opinion based on the collected information and be able to evaluate the heard examples,
- Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art,

Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović Method of teaching and mastering the material: Lectures, exercises, concert practice Subject content The content is performed in an open curriculum, dynamics adapted to the prior knowledge and abilities of each student Work on: - Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski Mošeles etc.) - At least two concert etudes, one of which must be by Chopin, Lista, Rachmaninov, Debussy - 2 preludes and fugues from Johann Sebastian Bach's Well-Tempered Piano or one larger baroque work by J.S. Bach, F. Handel; that is, several works by Kupren, Ramo, Skarlati - Classical sonata, variations or rondo (W. A. Mozart, J. Haydn, F. Schubert, L. W. Beethoven) - At least one major romantic work or cycle lasting about 20 minutes - At least one part of the XX or XXI century - Piano concerto Student workload on the subject in the semester Teaching and final exam: (21 hours and 20 minutes) x 16 = 341 hours and 20 minutes weekly 16 credits x 40/30 = 21 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, Structure: enrollment, certification): 2 x (21 hours and 20 minutes) = 42 hours and 40 minutes Total load for the subject: $16 \times 30 = 480$ hours 2 hours of lectures Additional work for exam preparation in the remedial exam period, including taking 19 hours and 20 minutes of individual student the remedial exam from 0 - 30 hours. work (preparation for laboratory exercises, Load structure: 480 (teaching) + 42 hours and 40 minutes (preparation) + 30 hours (additional work) colloquia, homework) including consultations Student responsibilities: Regular class attendance, performances in public classes, class concerts and academy concerts, regular practice, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature. Literature: Representation of the following authors is required: JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslerian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations, S. Prokofiev: Sonatas, Etudes, Piano Concertos, D. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern. Forms of knowledge assessment and grading: Exam program: Piano concert or recital lasting 50 minutes Note:. The exam is performed by heart

Rating:

Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 grade A

81 - 90 grade B

71 - 80 grade C

61 - 70 grade s D

51 - 60 grade E

0 - 50 grade F

Special note for the subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

Note: Additional information about the subject

	Subject:		Piano IV	
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	IV	16	2

Study programs for which it is organized: Academic master studies of the Music Academy, study program of Performing Arts (studies last 4 semesters, 120 ECTS credits).

Conditionality for other subjects: Successfully passed the Piano III exam

Course study objectives:

- Mastering the technique of the piano playing and interpretation of piano literature

- Training for independent work on new compositions

Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist.

- Creating the basis for acquiring pedagogical qualifications – piano teachers in music schools.

Learning outcomes:

Student will:

Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism
 Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus

- and the tone to be realized
- Apply technical skills to perform a certain composition,,

 context of the given compositions Distinguish the stylistic features of a gi Create your own opinion based on the 	storical and stylistic aspect, ie recognize the historical, social and musical ven program and develop the skills of their correct interpretation collected information and be able to evaluate the heard examples, n creating your own interpretation; have a personal approach to the work of art,				
Critically estimate and evaluate one's or interpretive achievements of other mus	own technical and interpretive achievements as well as technical and sicians.				
Name and surname of teacher and associate:	Assoc. Bojan Martinović, assistant professor Vladimir Domazetović				
Method of teaching and mastering the materia	al: Lectures, exercises, concert practice				
Subject content					
	The content is performed in an open curriculum, dynamics adapted to the prior knowledge and abilities of each student.				
 Work on: Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Mošeles, etc.) At least two concert etudes, one of which must be by Chopin, Lista, Rachmaninov, Debussy 2 preludes and fugues from Johann Sebastian Bach's Well-Tempered Piano or one larger baroque work by J.S. Bach, F. Handel; that is, several works by Kupren, Ramo, Skarlati Classical sonata, variations or rondo (W. A. Mozart, J. Haydn, F. Schubert, L. W. Beethoven) At least one major romantic work or cycle lasting about 20 minutes At least one part of the XX or XXI century Piano concerto 					
S	tudent workload on the subject				
weekly 16 credits x 40/30 = 21 hours and 20 minutes Structure: 2 hours of lectures 19 hours and 20 minutes of individual student work (preparation for laboratory exercises, colloquia, homework) including consultantscije	in the semester <u>Teaching and final exam</u> : (21 hours and 20 minutes) x 16 = 341 hours and 20 minutes <u>Necessary preparation before the beginning of the semester (administration,</u> <u>enrollment, certification)</u> : 2 x (21 hours and 20 minutes) = 42 hours and 40 minutes <u>Total load for the subject</u> : 16 x 30 = 480 hours <u>Additional work for exam preparation in the remedial exam period, including taking</u> <u>the remedial exam from 0 - 30 hours</u> . <u>Load structure: 480 (teaching) + 42 hours and 40 minutes (preparation) + 30 hours</u> (additional work)				
conoquia, nomework) including consultantscije					

Student responsibilities:

Regular class attendance, performances in public classes, class concerts and academy concerts, regular practice, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature.

Literature:

Representation of the following authors is required:

JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslerian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatia, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations, S. Prokofiev: Sonatas, Etudes, Piano Concertos, D. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.

Forms of knowledge assessment and grading:

Exam program:

Piano concert or recital lasting 50 minutes

Note:. The exam is performed by heart

Rating:

Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 grade A

81 - 90 grade B

71 - 80 grade C

61 - 70 grade s D

51 - 60 grade E

0 - 50 grade F

Special note for the subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

Note: Additional information about the subject

	Subject:		Piano I	
Subject code	Subject status	Semester	Numberof ECTS credits	Number of lessons
	compulsory	I	11	2

Organized for study programe: Music Academy, Academic undergraduate studies, study program Performing arts (6 semesters 180 ECTS credits).

Conditionality to other subjects: Degree in High Music school – instrumental department and successfully done entrance exam

Course study objectives:

- Mastering the technique of the piano playing and interpretation of piano literature

- Training for independent work on new compositions

- Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist.

- Creating the basis for acquiring pedagogical qualifications - piano teachers in music schools.

Learning outcomes:

Student will:

- Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism
 Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus
- and the tone to be realized
- Apply technical skills to perform a certain composition,,
- Acquire piano repertoire
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation
- Create your own opinion based on the collected information and be able to evaluate the heard examples,
- Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

Method of teaching and mastering the material: Lectures, exercises, concert practice

Subject content			
I week II week III week V week VI week VII week VIII week XI week XII week XII week XIII week XIII week XIV week XV week	 The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student. Work on: On all major and minor scales in the distance of octaves, thirds, sixths and decimes. Parallel and opposite. Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Mošeles, etc.) At least two etudes 2 preludes and fugues from Johann Sebastian Bach's Well-Tempered Piano or one major baroque work by J.S. Bach or F. Handel Smaller compositions from the Baroque period: Kupren, Ramo, Skarlati, Handel One romantic work lasting up to 10 minutes 		
	S	tudent workload on the subject	
<u>Weekly</u>		During the semester	
11 credits x 40/30 = <u>14 hour</u> Structure: 3 hours of lectures 1 hour of exercises 10 hours and 40 minutes of work (preparation for labora colloquia, homework) includ	f individual student atory exercises, for ding consultations	Teaching and final exam: (14 hours and 40 minutes) x 16 = 234 hours and 40 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (14 hours and 40 minutes) = 29 hours and 20 minutes Total workload for the course: 11 x 30 = 330 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 234 hours and 40 minutes (teaching) + 29 hours and 20 minutes (preparation) + 30 hours (additional work)	
Student responsibilities	:		

Regular class attendance, performances in public classes, class concerts and academy concerts, regular practice, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature.

Literature:

Representation of the following authors is necessary:

JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslerian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatia, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations, S. Prokofiev: Sonatas, Etudes, Piano Concertos, D. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.

Forms of knowledge assessment and grading:

Colloquium program:

- 24 major and minor scales.
- At least two etudes

Exam program:

- Polyphonic piece
- A piese of choice

Grading:

Presence: 30 points; Colloquium 20; Exam 50 points

- 91 100 grade A
- 81 90 grade B
- 71 80 grade C
- 61 70 grade D
- 51 60 grade E
- 0 50 grade F

Special note for the subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

	Subject:		Piano II	
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	II	12	2

Organized for study programe : Academic basic studies of the Music Academy, study program Performing Arts (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Successfully passed the Piano I exam

Course study objectives:

- Mastering the technique of the piano playing and interpretation of piano literature
- Training for independent work on new compositions
- Acquiring knowledge and skills to act as a concert planist, chamber musician and accompanist.
- Creating the basis for acquiring pedagogical qualifications piano teachers in music schools.

Learning outcomes:

Student will:

- Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism
 Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus
- and the tone to be realized
 Apply technical skills to perform a certain composition,,
- Acquire piano repertoire
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation
- Create your own opinion based on the collected information and be able to evaluate the heard examples,
- Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

Subject content			
I week II week III week IV week V week VI week VII week IX week XI week XII week XII week XII week XIV week XV week	abilities of each stude Work on: - Two concert etudes - Classical sonata, va - At least one major ro	ned in an open curriculum, dynamics adapted to the prior knowledge and ent. riations and rondo (V.A. Mozart, J. Haydn, D. Scarlatti) omantic work or cycle lasting about 20 minutes the XX and XXI century	
	S	tudent workload on the subject	
Weekly		During the semester	
<u>11 credits x 40/30 = 14 hours and 40 minutes</u>		<u>Teaching and final exam: (14 hours and 40 minutes) x 16 = 234 hours and 40</u> <u>minutes</u>	
Structure: 3 hours of lectures		Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (14 hours and 40 minutes) = 29 hours and 20 minutes	
<u>1 hour of exercise</u> <u>10 hours and 40 minutes of individual student</u> work (preparation for laboratory exercises, for colloquia, homework) including consultations		Total workload for the course: 11 x 30 = 330 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from <u>0 - 30 hours.</u> Load structure: 234 hours and 40 minutes (teaching) + 29 hours and 20 minutes (preparation) + 30 hours (additional work)	
	ttendance, performance	es in public classes, class concerts and academy concerts, regular practice, ernational competitions, listening to music (CD and DVD) and reading	
Literature:			
VAMocart: Sonatas, Fanta Piano Concertos, Variatio Berzeza, Barcarola, Piano cycle, Piano Concertos, J Piano Concerto, Sonata, Mirroirs, Piano Concertos, Preludes, Sonatas, Variati	gues, Toccatas, English asies, Variations, Piano ns, F. Chopin: Etudes, o Concertos, Variations R Schumann: Fantasy, J. Brahms: Sonatas Var , Sonatina, A. Scriabin: ions , S. Prokofiev: Sor	sary: n Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, o Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, , Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage Chryslerian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: riations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, natas, Etudes, Piano Concertos, Đ. Ligeti: Etudes, Music of the Little Riders O. nberg, A. Berg, I. Stravinsky, A. Webern.	

Forms of	knowledge assessment and grading:
Colloquiu	m program:
- Classica	al sonata / variations or 4 sonatas by D. Scarlatti
- One cor	ncert etude
Exam pro	gram:
- Polypho	ny
- Sonata	form
- At least	one great romantic work
- At least	one work written in the XX or XXI century
Note: The	e duration of the exam is a minimum of 40 minutes. The exam is performed by heart
Rating:	
Arrivals: 3	30 points; Colloquium 20; Exam 50 points
91 - 100 g	grade A
81 - 90 gr	ade B
71 - 80 gr	rade C
61 - 70 gr	rade D
51 - 60 gr	ade E
0 - 50 dra	de F
Special r	note for the subject:
Langu	ages in which it is possible to attend classes: English, French.
L	Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović
	Note: Additional information about the subject

	Subject:	Subject: Piano III			
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons	

			compulsory		12	2	
			. ,				
	d for study prog s, 180 ECTS crea		Academic basic studi	es of the Music	Academy, study program	m Performing Arts	(studies last 6
Condition	ality to other s	ubjects	: Successfully passed	the Piano II ex	kam		
Course st	tudy objectives	:					
-	Training for inde Acquiring knowl	ependen edge an		sitions ncert pianist, ch	on of piano literature namber musician and acc piano teachers in music		
Learning	outcomes:						
-	Acquire and be Acquire and be and the tone to Apply technical Acquire piano re Realize the give context of the gi Distinguish the s Create your owr Systematize the	aware o be realized skills to epertoired n literated ven con stylisticed n opinion acquired te and e	f the functions of the p red perform a certain com ure from the historical positions features of a given pro n based on the collect ed knowledge in creatil evaluate one's own tec	playing apparat position,, and stylistic as gram and deve ed information ng your own in	relation to the functioning us; understand the intera spect, ie recognize the his elop the skills of their corr and be able to evaluate t terpretation; have a perso rpretive achievements as	action of the playing storical, social and rect interpretation he heard examples onal approach to th	g apparatus musical s, ne work of art,
			nd associate: Assoc ng the material: Lect	-	nović, assistant profess es, concert practice	or Vladimir Doma	zetović
Subject c	ontent						
I wa II wa IV w V w VI w VI w VII w XI w XI w XII w XII w	eek eek eek eek eek veek veek veek veek	abilities Work of - Scale - Techt Moško - At lea - Polyp Hinder	s of each student. on: s. Double notes: octav nical exercises and ins vski, Mošeles, etc.) ist two etudes ihony. At least one wo nith, Shostakovich, Sh romantic work lasting u	ves, thirds. Par structive etudes rk from the Bar schedrin and ot up to 10 minute		ords. hms, Cherny, Clen	nenti, Kessler,
/\ V			Student	workload on	the subject		
			otacint				

Weekly	During the semester					
<u>11 credits x 40/30 = 14 hours and 40 minutes</u>	<u>Teaching and final exam: (14 hours and 40 minutes) x 16 = 234 hours and 40</u>					
Structure:	minutes					
<u>3 hours of lectures</u>	Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (14 hours and 40 minutes) = 29 hours and 20 minutes					
<u>1 hour of exercise</u>	Total workload for the course: 11 x 30 = 330 hoursAdditional work for exam					
<u>10 hours and 40 minutes of individual student</u> work (preparation for laboratory exercises, for	preparation in the remedial exam period, including taking the remedial exam from <u>0 - 30 hours.</u>					
colloquia, homework) including consultations	Load structure: 234 hours and 40 minutes (teaching) + 29 hours and 20 minutes					
	(preparation) + 30 hours (additional work)					
Student responsibilities:						
active participation in seminars and int	es in public classes, class concerts and academy concerts, regular practice, ternational competitions, listening to music (CD and DVD) and reading					
professional literature Literature:						
Representation of the following authors is necess	sary:					
VAMocart: Sonatas, Fantasies, Variations, Piano Piano Concertos, Variations, F. Chopin: Etudes, Berzeza, Barcarola, Piano Concertos, Variations cycle, Piano Concertos, JR Schumann: Fantasy, Piano Concerto, Sonata, J. Brahms: Sonatas Va Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Preludes, Sonatas, Variations, S. Prokofiev: Sor	JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslerian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations, S. Prokofiev: Sonatas, Etudes, Piano Concertos, D. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.					
Forms of knowledge assessment and grading:						
Colloquium program:						
- 24 major and minor scales.						
- Minimum 2 etudes						
Exam program:						
- Polyphonic work						
- At least one romantic work						
- At least one work written in the XX or XXI century						
Rating:						
Arrivals: 30 points; Colloquium 20; Exam 50 points						
91 - 100 grade A						
81 - 90 grade B						
71 - 80 grade C						

61 - 70 grade D

51 - 60 grade E

0 - 50 grade F

Special note for the subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

Note: Additional information about the subject

	Subject:	ct: Piano III		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	IV	12	2

Organized for study programe : Academic basic studies of the Music Academy, study program Performing Arts (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Successfully passed the Piano III exam

Course study objectives:

- Mastering the technique of the piano playing and interpretation of piano literature
- Training for independent work on new compositions
- Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist.
- Creating the basis for acquiring pedagogical qualifications piano teachers in music schools.

Learning outcomes:

Student will:

- Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism
 Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized
- Apply technical skills to perform a certain composition...
- Acquire piano repertoire
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation
- Create your own opinion based on the collected information and be able to evaluate the heard examples,
- Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović					
Method of teaching and mastering the material: Lectures, exercises, concert practice					
Subject content					
The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student. Work on: - Two concert etudes - Classical sonata, variations and rondo (V.A. Mozart, J. Haydn, D. Scarlatti, Beethoven) - At least one major romantic work or cycle lasting about 10 minutes - Piano concerto					
	S	tudent workload on the subject			
<u>Weekly</u>		During the semester			
<u>11 credits x 40/30 = 14 hours and 4</u>	40 minutes	Teaching and final exam: (14 hours and 40 minutes) x 16 = 234 hours and 40			
Structure:		minutes			
		Necessary preparation before the beginning of the semester (administration,			
<u>3 hours of lectures</u>		enrollment, certification): 2 x (14 hours and 40 minutes) = 29 hours and 20 minutes			
<u>1 hour of exercise</u>		Total workload for the course: 11 x 30 = 330 hoursAdditional work for exam			
10 hours and 40 minutes of individ		preparation in the remedial exam period, including taking the remedial exam from <u>0 - 30 hours.</u>			
work (preparation for laboratory e colloquia, homework) including co		Load structure: 234 hours and 40 minutes (teaching) + 29 hours and 20 minutes			
		(preparation) + 30 hours (additional work)			
Regular class attenda					
Representation of the following authors is necessary: JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren,					
VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslerian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatia, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations , S. Prokofiev: Sonatas, Etudes, Piano Concertos, Đ. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.					
Forms of knowledge assessment and grading:					
Colloquium program:					
- Classical sonata / variations	- Classical sonata / variations or 4 sonatas by D. Scarlatti				
- One concert etude	-				
Exam program:					

- Piano concerto

- At least one great romantic work

- At least one work written in the XX or XXI century

Note: The duration of the exam is a minimum of 25 minutes

Rating:

Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 grade A

81 – 90 grade B

71 - 80 grade C

61 - 70 grade s D

51 - 60 grade s E

0 - 50 grade F

Special note for the subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

Note: Additional information about the subject

	Subject: Piano V			
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	V	6	2

Organized for study programe : Academic basic studies of the Music Academy, study program Performing Arts (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Successfully passed the Piano IV exam

Course study objectives:

- Mastering the technique of the piano playing and interpretation of piano literature

- Training for independent work on new compositions
- Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist.
- Creating the basis for acquiring pedagogical qualifications piano teachers in music schools.

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Learning outcomes:

Student will:

- Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism
- Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized
- Apply technical skills to perform a certain composition,,
- Acquire piano repertoire
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation
- Create your own opinion based on the collected information and be able to evaluate the heard examples,
- Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović Method of teaching and mastering the material: Lectures, exercises, concert practice Subject content The content is performed in an open curriculum, dynamics adapted to the prior knowledge and abilities of each student. Work on: - Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Mošeles, etc.) - At least two etudes - Polyphony. At least one work from the Baroque era or one work by Mendelssohn, Saint-Saens, Hindemith, Shostakovich, Shchedrin and others. - At least one romantic work or cvcle - At least one work or cycle written in the XX or XXI century Student workload on the subject Weekly During the semester 11 credits x 40/30 = 14 hours and 40 minutes Teaching and final exam: (14 hours and 40 minutes) x 16 = 234 hours and 40 <u>minutes</u> Structure: Necessary preparation before the beginning of the semester (administration, 3 hours of lectures enrollment, certification): 2 x (14 hours and 40 minutes) = 29 hours and 20 minutes 1 hour of exercise Total workload for the course: 11 x 30 = 330 hoursAdditional work for exam preparation in the remedial exam period, including taking the remedial exam from 10 hours and 40 minutes of individual student 0 - 30 hours. work (preparation for laboratory exercises, for colloquia, homework) including consultations Load structure: 234 hours and 40 minutes (teaching) + 29 hours and 20 minutes (preparation) + 30 hours (additional work) Student responsibilities: Regular class attendance, performances in public classes, class concerts and academy concerts, regular practice, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature

Literature:

Representation of the following authors is necessary:

JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslerian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatia, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations, S. Prokofiev: Sonatas, Etudes, Piano Concertos, D. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.

Forms of knowledge assessment and grading:

Colloquium program:

- Minimum 2 etudes

- At least one work from the Romantic era

Exam program:

- Polyphony

- Selection from the repertoire lasting 25 minutes

Rating:

Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 grade A

81 - 90 grade B

71 - 80 grade C

61 - 70 grade D

51 - 60 grade E

0 - 50 grade F

Special note for the subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

	Subject Piano VI			
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	VI	6	2

Organized for study programe : Academic basic studies of the Music Academy, study program Performing Arts (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Successfully passed the Piano V exam

Course study objectives:

- Mastering the technique of the piano playing and interpretation of piano literature
- Training for independent work on new compositions
- Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist.
- Creating the basis for acquiring pedagogical qualifications piano teachers in music schools.

Learning outcomes:

Student will:

- Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism
 Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized
- and the tone to be realized
- Apply technical skills to perform a certain composition,,
- Acquire piano repertoire
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation
- Create your own opinion based on the collected information and be able to evaluate the heard examples,
- Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

Method of teaching and mastering the material: Lectures, exercises, concert practice

Subject content

	The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student. Work on: - Two concert etudes - Classical sonata, variations and rondo (VA Mozart, J. Haydn, D. Scarlatti, L. Beethoven) - At least one major romantic work or cycle lasting about 20 minutes - At least one part of the XX and XXI century		
Student workload on the subject			
	- At least one major romantic work or cycle lasting about 20 minutes - At least one part of the XX and XXI century		

Weekly	During the semester					
<u>11 credits x 40/30 = 14 hours and 40 minutes</u>	<u>Teaching and final exam: (14 hours and 40 minutes) x 16 = 234 hours and 40</u> minutes					
Structure:						
<u>3 hours of lectures</u>	Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (14 hours and 40 minutes) = 29 hours and 20 minutes					
<u>1 hour of exercise</u>	Total workload for the course: 11 x 30 = 330 hoursAdditional work for exam					
10 hours and 40 minutes of individual student	preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.					
work (preparation for laboratory exercises, for	<u>u - su nours.</u>					
colloquia, homework) including consultations	Load structure: 234 hours and 40 minutes (teaching) + 29 hours and 20 minutes (preparation) + 30 hours (additional work)					
Student responsibilities: Regular class attendance, performances in public classes, class concerts and academy concerts, regular practice, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature Literature: Representation of the following authors is necessary: JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren,						
Berzeza, Barcarola, Piano Concertos, Variations cycle, Piano Concertos, JR Schumann: Fantasy, Piano Concerto, Sonata, J. Brahms: Sonatas Va Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Preludes, Sonatas, Variations, S. Prokofiev: Sor	VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslerian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations , S. Prokofiev: Sonatas, Etudes, Piano Concertos, D. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.					
Forms of knowledge assessment and grading:						
Colloquium program:						
- Classical sonata / variations						
- At least one concert etude						
Exam program:						
- Polyphony						
- Sonata form						
- At least one great romantic work						
- At least one work written in the XX or XXI century						
Note: The duration of the exam is a minimum of 25 minutes. The exam is performed by heart						
Rating:						
Arrivals: 30 points; Colloquium 20; Exam 50 p	points					
91 - 100 grade A						

- 81 90 grade B
- 71 80 grade C
- 61 70 grade D
- 51 60 grade E
- 0 50 grade F

Special note for the subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

	Subject: Piano V			
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	v	10	2

Organized for study programe : Academic basic studies of the Music Academy, study program Performing Arts (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Successfully passed the Piano V exam

Course study objectives:

- Mastering the technique of the piano playing and interpretation of piano literature
- Training for independent work on new compositions
- Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist.
- Creating the basis for acquiring pedagogical qualifications piano teachers in music schools.
- -

Learning outcomes:

Student will:

- Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism
 Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus
- and the tone to be realized
- Apply technical skills to perform a certain composition,,
- Acquire piano repertoire
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation
- Create your own opinion based on the collected information and be able to evaluate the heard examples,
- Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

Subject content		
The content is perfor abilities of each stud Work on: - Technical exercises Moškovski, Mošeles - At least two etudes - Polyphony. At least Hindemith, Shostako - At least one roman	s and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, , etc.) t one work from the Baroque era or one work by Mendelssohn, Saint-Saens, byich, Shchedrin and others. tic work or cycle r cycle written in the XX or XXI century	
	Student workload on the subject	
In a week	In the semester	
10 credits x 40/30 = 13 hours and 20 minutesStructure:	Teaching and final exam: (13 hours and 20 minutes) x 16 = 213 hours and 20 minutes	
3 hours of lectures 1 hour of exercise	Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (13 hours and 20 minutes) = 26 hours and 40 minutes	
9 hours and 20 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations	Total workload for the course: 10 x 30 = 300 hoursAdditional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 213 hours and 20 minutes (teaching) + 26 hours and 40 minutes (preparation) + 30 hours (additional work)	

Student responsibilities:

Regular class attendance, performances in public classes, class concerts and academy concerts, regular practice, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature

Literature:

Representation of the following authors is necessary:

JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslerian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concertos, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatia, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations, S. Prokofiev: Sonatas, Etudes, Piano Concertos, D. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.

Forms of knowledge assessment and grading:

Colloquium program:

- Minimum 2 etudes

- At least one work from the Romantic era

Exam program:

- Recital lasting 50 minutes
- Polyphony
- Concert etude
- Sonata, variations or rondo
- A romantic work
- A work of the XX or XXI century

The program is performed by heart.

Rating:

Arrivals: 30 points; Colloquium 20; Exam 50 points

- 91 100 grade A
- 81 90 grade B
- 71 80 grade C
- 61 70 grade D
- 51 60 grade E
- 0 50 grade F

Special note for the subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

Note: Additional information about the subject

	Subject:		Piano VI	
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	VI	10	2

Organized for study programe : Academic basic studies of the Music Academy, study program Performing Arts (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Successfully passed the Piano V exam

Course study objectives:

- Mastering the technique of the piano playing and interpretation of piano literature
- Training for independent work on new compositions
- Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist.
- Creating the basis for acquiring pedagogical qualifications piano teachers in music schools.
- -

Learning outcomes:

Student will:

- Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism
- Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized
- Apply technical skills to perform a certain composition,,
- Acquire piano repertoire
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation
- Create your own opinion based on the collected information and be able to evaluate the heard examples,

- Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

performed in an open curriculum, dynamics adapted to the prior knowledge and								
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abilities of each student. Work on: - Two concert etudes - Classical sonata, variations and rondo (VA Mozart, J. Haydn, D. Scarlatti, L. Beethoven) - At least one major romantic work or cycle lasting about 20 minutes - At least one part of the XX and XXI century								
				Student workload on the subject				
				In the semester				
				0 Teaching and final exam: (13 hours and 20 minutes) x 16 = 213 hours and 20 minutes				
Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (13 hours and 20 minutes) = 26 hours and 40 minutes								
Total workload for the course: 10 x 30 = 300 hoursAdditional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.								
Load structure: 213 hours and 20 minutes (teaching) + 26 hours and 40 minutes (preparation) + 30 hours (additional work)								
rmances in public classes, class concerts and academy concerts, regular practice, and international competitions, listening to music (CD and DVD) and reading								
Representation of the following authors is necessary:								
English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, , Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, tudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, iations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage antasy, Chryslerian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: tas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, criabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, ev: Sonatas, Etudes, Piano Concertos, Đ. Ligeti: Etudes, Music of the Little Riders O. Schoenberg, A. Berg, I. Stravinsky, A. Webern.								

Forms of knowledge assessment and grading:

Exam program:

- Piano Concerto by V. A. Mozart

Note: The exam is performed by heart

Rating:

Arrivals: 50 points; Exam 50 points

91 - 100 grade A

81 - 90 grade B

71 - 80 grade C

61 - 70 r grade D

51 - 60 grade E

0 – 50 grade F

Special note for the subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović